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BERKSHIRE SYMPHONIC FESTIVAL. The Fifth Annual Berkshire Symphonic Festival will be held the first two week-ends in August. Once more the Boston Symphonic Orchestra, led by its conductor, Serge Koussevitzky, will assemble at "Tanglewood", a 210-acre estate between Stockbridge and Lenox, Massachusetts, to present a fortnight of concert music.

This year's performance will inaugurate the New Music Shed made possible by contributions of music lovers and friends of the Festival. The new auditorium, built on simple but pleasing lines, has a seating capacity of 5,000 guests.

There will be a series of six concerts starting on August 4th and continuing each Saturday, Sunday and Thursday through August 14th.

If you are planning to be anywhere within reasonable distance of Stockbridge and Lenox, Massachusetts, do not fail to star this date on your vacation calendar. This annual event is fast becoming one of the summer season's leading attractions in the world of symphonic music, and even if you are not particularly partial to concerts you will find this performance well worth a few hours of your time.

TO PUT ON YOUR CALENDAR:

July 25—Start of the White Mountains and Tennis Centre Championship, sponsored by the U. S. Lawn Tennis Association for Juniors, Crawford Notch, New Hampshire.

July 29-30—Clark Challenge Trophy Skeet Shoot, Hot Springs, Virginia.

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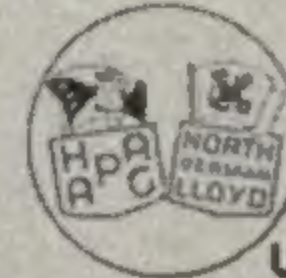
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PROMENADE LOUIS XIV
LOWER PLAZA—ROCKEFELLER CENTER
49th to 50th Streets

THE GOURMET'S GUIDE

SIMPLIFYING SUMMER The theory, thoughtlessly accepted, is this: that people who summer in the country are lucky because (1) they can build up the tissues and moral fibre depleted during the hectic city winter; and (2) they can relax, loaf, catch up on their reading, and expand their souls. But there are times, as any country hostess will tell you, when it doesn't work out. Such as weekends.

On weekends, the most impregnable provincial retreat is apt to become a barracks. The most affable cook, short-tempered. The most obliging maid, reproachful. We're not, however, pointing out the unfortunate aspects of this situation merely to sow the seeds of insurrection among bucolic housewives. We have a substantial and constructive suggestion to make:

When an unwieldy barrage of guests assails your pastoral peace, take them out to dine. Take them to the nearest picturesque auberge of reasonable merit. Most of the best ones are listed herewith—some of them, more than likely, right in your own province. Besides, a change from your own cook's repertoire of recipes will do you no end of good.

The same suggestion, of course, applies to town ménages. In the hot months, New York is populated with out-of-town people in proportion as it's deserted by its citizens. However comfortable your home, it is probably *not* air-cooled. If guests come, the sanest way to entertain them is with long, leisurely interludes at shaded tables, in dusky restaurants, on cooling rooftops. . . . And again, mesdames, messieurs, we give you the Gourmet's Guide!

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The cool and quiet court between the hotel and Carlton House is gay this month with trees and flowers. The brook is gurgling under the humped-backed bridge. The garden is open every day. Sundays and holidays included, for luncheon, tea, dinner. Dressing for dinner is optional. Most people don't.

OUT-O'-DOORS

PORTOROSE, 154 W. 13th St. One of New York's best Italian restaurants. Roman Delicacies (in the manner of Lucullus). Other specialties. Open Garden. Wines & Liquors. Luncheon—Dinner. ST. 9-9122.**TAVERN-ON-THE-GREEN**—Central Park W. at 67th St. Luncheon from 85c. Dinner from \$1.35 Minimum after 9 P.M. \$1.00. Dancing on the Terrace to Hughie Barrett's Orchestra. Butterfield 8-3951.**CLAREMONT INN** and Outdoor Gardens. Riverside Drive at 124th St. Clyde Lucas and his Orchestra. Dinner and Supper dancing. Luncheon \$1. Tea 50c. Dinner \$1.50. No cover. Minimum after 9:30, \$1. Dinner guests, no minimum. MO. 2-8600.**ST. MORITZ-ON-THE-PARK, 50 Central Park S.** Dinner and supper dancing in the cool Sky Gardens to Basil Fomeen's music. All-star show. Home of Café de la Paix and Rumpelmayer's

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CONNECTICUT

WHITE TURKEY INN—Open all year. 3 mi. north of Danbury, on Route 7. A typical New England Inn of the 1760 period, where old fashioned hospitality still prevails. Brochure on request.**SILVERMINE TAVERN**—Norwalk. A Colonial Inn with an oldtime atmosphere and setting. Dining and cocktail terraces at the water's edge. Afternoon tea in the Old Mill. Antiques in the Galleries. Illustrated booklet. Tel. Norwalk 88.**OUTPOST INN**—Route 35, just North of Ridgefield, Conn. Superb French cuisine and irreproachable cellar of rare wines, liquors. A lovely place to spend a week-end, or longer. Telephone Ridgefield 882.**THE SPINNING WHEEL, Redding Ridge.** A Country Inn, open all year, 12:30 to 8 P.M. Spacious gardens. Danbury-Bridgeport Hwy. Route #38. For all who love to dine well and beautifully.**THE BARNACLE, Bradley Point, West Haven, Route 123** between New Haven & Milford. Specializes in fresh lobster—also chicken & steak. Luncheon, Tea and Dinner. Fine wines and cocktails.**TIDE MILL TAVERN**—On Southport Harbor. Featuring lobster, seafood Newburgs, clam chowder. Buffet supper on open porch overlooking Harbor. Meals \$1.00 to \$2.25. Tel. Fairfield 900.**LEIGHTON'S HALFWAY HOUSE, Boston Post Road, Stamford-Darien line.** On the water. Cocktail Lounge. Famous for steak and lobster dinners. Dancing every night but Monday. Phone Stamford 4-5997.

THE GENERAL PUTNAM INNS

Norwalk, on the Green (E. Wall St.) and Westport, just over the bridge. Chops, steaks, lobster, from the charcoal grill beneath trees overlooking the harbor. Fine wines and liquors.

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VOGUE COVERS THE



Perhaps it's the peacefulness of pellucid skies and turquoise water. Or the fragrance of freshly-cut lawns. Or the feel of a smart breeze tempering a too-hot sun. Whatever the exact magnetic pole, something about the country draws you out of New York week-ends, evenings, any time you can get away. Our bow to this æstival force is the list of inns below, grouped according to locale. Any one of them is a happy thought for the next pastoral interlude you plan.

[An asterisk after the name of an inn means that you can stay overnight (longer, presumably, if you like). Better call and make reservations ahead, however, for some of them have only a few rooms, which are usually booked way in advance.]

Long Island inns

The ROSLYN MILL TEA HOUSE looks like a tea-house from the main street through Roslyn, but it's a Janus, with a very nautical, breezy balcony out back, overhanging an inlet from the Sound. You can almost lean down and help hoist the sails.

The Jericho Turnpike is a means to three good ends, all of them in South Huntington. First good end is the ROUND HILL RESTAURANT, a place of pleasant conservatism run by Peter Dellea and Madame Pouchon. There's nothing conservative about their food, however. It's superlative. Everything is à la carte—not cheap, but easily worth it.

Hiding behind a screen of pines across the road is LEO GERARD'S. A red awning leads you to the great, long dining-room. Or if you want to dance, find the new round room and Willy Field's music at one end of this rambling one-time private house.

DAHLSTROMM'S GREEN TREE LODGE is a cordial Swedish man-and-wife outfit. Mark well the inevitable *smörgåsbord*, the cosmopolitan crêpes Suzette, and the Swedish punch—a powerful culinary coda.

In East Norwich, ROTHMANN'S annual heyday is in the autumn when the Meadowbrook Hunt meets, but no need to wait for pink-coat time to wine and dine here. Rothmann frères claim the finest cellar on the Island, and outdo themselves proving it to you.

The Colonial DOVE AND TURTLE* at Shoreham has sea views, Bemelmans quirks in the *décor*, and a real dove and turtle on the premises (hats off to Intellectual Honesty). Hats off, too, to fine food and outstanding mint juleps. The two Carls (Werner and Schmidt—both of Hapsburg House) preside capably.

At Jericho, a compleat Colonial inn, the MAINE MAID, does business in a house that dates from 1676, and sits in an ancient assembly of copper beeches. Try lobster im-

ported especially from Maine.

To BEAU SEJOUR, at Bethpage, Long Islanders have been coming for years. Here, on a terrace above a cool garden, you eat à la carte French dishes that deserve to be accompanied by the right wines.

Connecticut

Two old houses on the village green are joined to form the GENERAL PUTNAM'S* Norwalk branch. (Headquarters for the establishment are still in Westport.) Broad lawns and fine panelling distinguish this quasi-New England publick house.

A city escapist's dream is the SILVERMINE TAVERN* at Silvermine. It monopolizes a bit of the rustic little river and has a cool, flagged dining-terrace. Discipline yourself in advance if you're apt to yearn over antiques, for the place is furnished with them, and a beguiling gallery harbours the overflow.

LEIGHTON'S HALF-WAY HOUSE in Stamford is the Connecticut counterpart of Leighton's Tavern on the Sawmill River Parkway. Shore diners are a drawing-card, and so are Mr. Leighton's antiques.

The SPINNING WHEEL at Redding Ridge is as Southern as the portrait of Robert E. Lee that hangs above the fireplace. And so is the succulent dinner that you get for a dollar. Crowds deluge the place on week-ends, so you'd better reserve your table ahead if you go then.

The nurseries who own THE OUTPOST* in Ridgefield have built a superlative setting around a great country house, and Gibney, who does such competent catering in New York, makes it a Utopia for Epicureans. The meals, as you might guess, are not cheap.

When the urge for sea-food surges over you, go up to the TIDE MILL TAVERN at Southport, where the ocean rushes through an inlet from the Sound. (Very much in keeping, a sea-beaten figurehead from an old Portuguese bark graces the fireplace.)

At the WHITE TURKEY INN* near Danbury, you get custom-cooked food with a few nice rural adjuncts, such as cottage-cheese and home-made preserves. It's a leisurely old country inn built with many an after-thought, as, for example, the little shop where the antiques are.

THE BARNACLE in West Haven is a good seventy-five miles from New York, but you get supreme sea-food there, and a sea view to match.

Have a little history with your dinner (or week-end) at the OSAGE INN*, Essex, Connecticut. The oldest house in the village (b. 1700), it was christened for an American frigate destroyed by the British on the Connecticut River just below the house.

The CLARK STUDIO at Noank is a habit with the summer people

COUNTRY INNS



around Mystic, Stonington, and Fishers' Island. They drive over the causeway to the old fishing-port, or sail up to the dock before the house. Even if it weren't for the Lobster Newburg and the Lobster Bisque with lobster and sherry in it, you'd still come back for the harbour view from the terrace.

On top of a hill in Lakeville is the WAKE ROBIN INN*. A set of tennis, a round of golf, a ride, or a swim will nurture your appetite for the good food.

KENT HOUSE*, Greenwich, Connecticut, is a one-time private club; now a good dinner or week-end place run by an old inn-keeping family.

Washington, Connecticut, which is very New England, has the MAYFLOWER INN*—a soothing retreat for urbanites. The Mayflower tea-house, tucked away in the Litchfield hills beside a rushing stream, dispenses good lunches and teas.

Go for dinner some night to the TIMBER TRAILS INN* at Sherman, Connecticut. Or go for a week-end of riding over trails that thread their way around Candlewood Lake.

Let the SHINING WINDOWS* lure you to Kent, Connecticut. To an old house that gets its name from its early Colonial blown-glass panes. Go for two reasons: to have dinner, and see the workshop where the owner, a Mr. Howard, makes jewel-toned stained-glass windows.

THE OLD ACADEMY TEA ROOM at Fairfield, Connecticut, may suggest other things, but, actually, it's a cool barn where everything (tea, lunch, or dinner) tastes good. Eat in the bright garden behind the barn if you prefer.

New York

Travellers have slaked their thirst for over two hundred years at OLD DROVERS INN*, Dover Plains, New York. You'll go, not for the sake of tradition, but because it's worth the tariff for charcoal-grilled steaks cooked before you in the original beamed taproom, and because it's decorated and managed by Olin Chester Potter, who has the Ship Grill on East Fifty-Seventh Street here in town.

The SHAKER HOLLOW INN* in South Salem, New York, is wonderfully remote, for all its nearness to the high road (and the city). Go for lunch, and you'll stay the whole afternoon, possibly the whole week-end. The Negro cook produces dishes that grew originally below the Mason-Dixon line.

At the RAINBOW TEA HOUSE in Poundridge, you eat for two good causes: [1] the food is fine; [2] you're helping the Association for the Aid of Crippled Children when you

pay the check. (The Association runs the tea-house.)

The VALLEY VIEW FARM INN is just off the Sawmill River Parkway in Hawthorne. Dine on the open terrace and gaze around you at the country setting less than an hour from New York.

New Jersey

THE CHANTICLER in Millburn is a tradition with lively young New Jerseyites. Go over some evening for dinner with dancing, or at least drop in later to have a drink at one of the lounge bars.

Chatham makes a country Colonial contribution in the WILLIAM PITT TAVERN*, which is generally genial, and lifts the customary viands (steak, chicken, turkey) out of the commonplace class.

Even when the city is an oven, cool breezes blow off the water at JEAN BILLIA'S TWIN RIVERS INN, less than an hour from New York, near the settlement of Two Rivers, New Jersey. Go for a casual, relaxing evening, for the really remarkable food, for, perhaps, a game of Bocce on the lawn with Jean.

Farther afield

No need to abjure for the summer the talents that are Theodore Titzé's. This year, he's managing three places:

One is the MONUMENT INN* among curvy green hills at Old Bennington, Vermont. A perfect place to stay if you "like the mountains"—with city comforts.

The second is YE OLDE INN*, also at Old Bennington (so if one is crowded, you haven't far to go to the other). Its broad acres were formerly a family estate, the house is spacious, the rooms furnished with fine antiques.

Titzé's third ménage is THE WHITE ELEPHANT* on Nantucket. If you know the Island, you know well this big rambling white hotel on the water. This summer it "has everything," including subtle food served by swift, suave European waiters.

The mountains and the sea. Theodore seems to have covered the situation nicely.

Still farther afield

Fifty miles from Montreal is DOMAINE D'ESTEREL*, a huge estate in the Laurentians that has been turned into a Valhalla for sportsmen. On a promontory jutting out into Lac Masson is the hotel—l'Hôtel de la Pointe Bleue. There is a Sporting Club, a half-mile of beach, a Community Center with shops, movies, a restaurant, dancing. Everything is very modern, very deluxe, and you can play happily at almost any sport.



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TAKE YOUR CHOICE!**

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of Tomato • Cream of Asparagus • Chicken with
Rice • Chicken Gumbo Creole • Chicken Noodle
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Turtle • Vegetable Soup • Vegetarian Vegetable

VOGUE

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INCORPORATING VANITY FAIR

July 15, 1938

All the enchantment of midsummer is in this painting by Suzanne Eisendieck - and in the frilly taffeta suit, so much in the artist's own style that she might have designed it herself. Jay-Thorpe's Custom Salon. Straw scoop; Jay-Thorpe



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Vogue's-eye
view of
things to
look for...



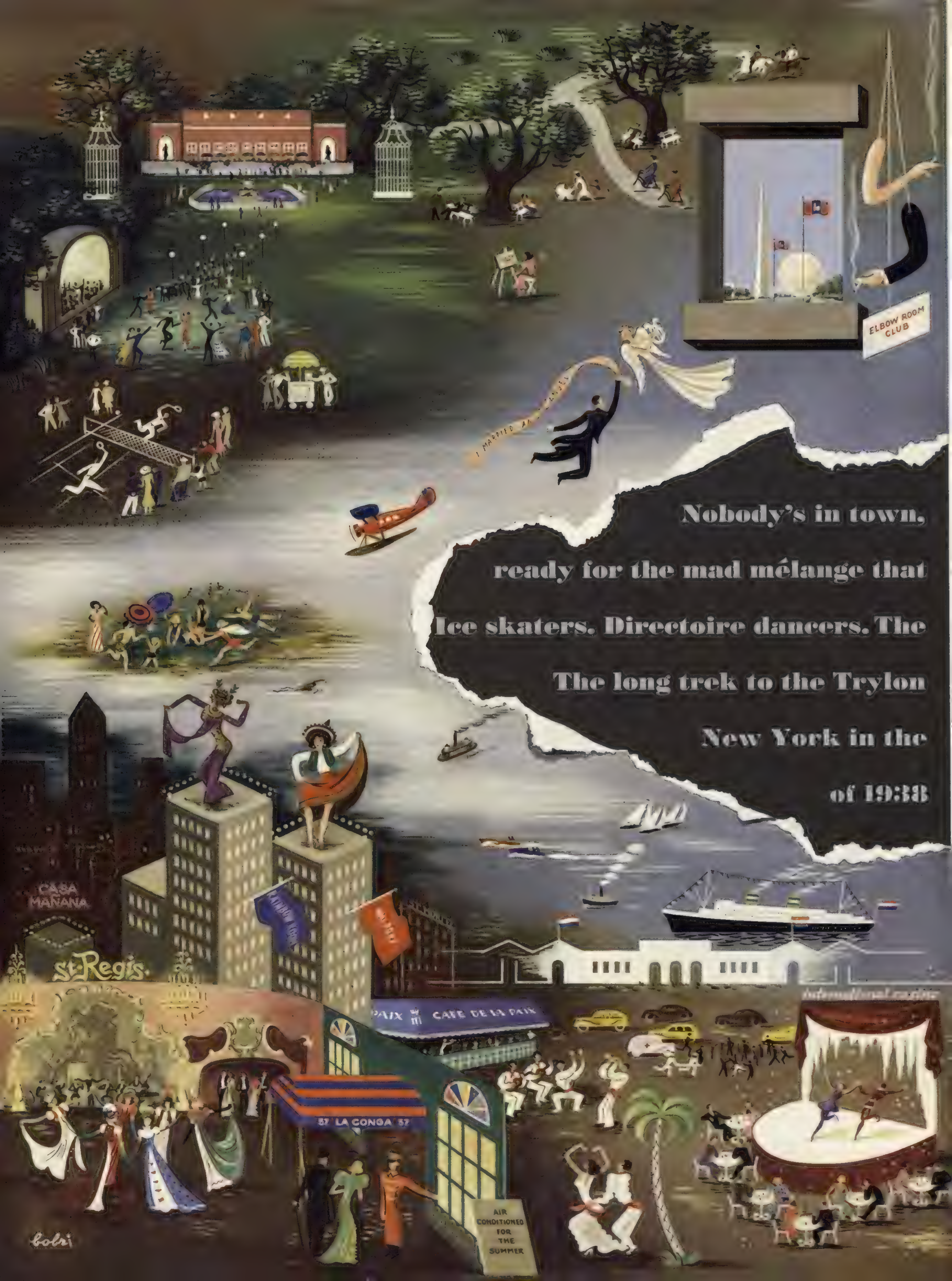
TONI FRISSELL

Look for a night-spot where there's ice-skating—if you want to forget it's July in New York. For tickets to that convulsing new revue, "Nine Sharp,"—if you'll be in London. For that hotly debated movie, "*Quai des Brumes*," or the one-man-show of the doyen of the modern French painters, Vuillard—if you'll be in Paris.

...Look for those phenomenal new pink roses, called Mahaja, with as many as eighty petals per bloom. For a cotton riding-jacket that passes for tweed—if you ride when the mercury leaps out of bounds. For the new mauve or lilac decorations if you're champing to re-do your flat this autumn. For an old chatelaine to hang on your white linen suit or your first black dress.

...Look for the new sun-glasses that filter out not only the sun's glare, but its burn. For the new perfume meant purposely for your hair. For a Lilliputian hat piled with ostrich tips. For higher shoulders and one of Schiaparelli's box-jackets—if your mind is already on September.

...Look—and you'll find more about all of the foregoing in this issue. Look, too, if you're bringing out a daughter this summer, at some of the suggestions herein for summer débuts in the country. And look, for consolation in all this heat, at the pages that show how much less a woman's clothes weigh than a benighted man's.



Nobody's in town,
ready for the mad mélange that
Ice skaters. Directoire dancers. The
The long trek to the Trylon
New York in the
of 1938

CASA
MAÑANA

St. Regis

PAIX CAFE DE LA PAIX

57 LA CONGA 57

AIR
CONDITIONED
FOR THE
SUMMER

bolri

NEW YORK TEMPERATURE

CITIES under siege have a gaiety peculiar to themselves. And New York in summer is a city under siege. The besieger is the heat—the fierce heat that blurs the city's sharp clarity of line, and slackens its restless tempo; that shimmers on the pavements, and swirls up from the streets. To outwit it, New York has developed a special pattern of life—whose supreme virtue is that it has no pattern at all. It has only simplicity, a profound tolerance. And an unforced, inexplicable lightness of heart.

Even visually, New York in summer has a festive, garden-party air. The monotonous roof-tops are suddenly gay with striped umbrellas and scalloped awnings, with canvas deck-chairs and little trees in tubs; the bleak back-yards become neatly-gravelled gardens, murmurous with green leaves that shade them from the implacable sun.

The leisurely flower-wagons are crowded with plants in earthenware pots and tall yews nodding in time to the horse's plodding feet; the push-carts on the East Side are piled with green and purple grapes, and the fruit-stalls are banked with fresh mint for juleps.

In front of all the movie houses are great signs, crusted with icicles: "Twenty Degrees Cooler Inside...Completely Air-Conditioned"...and the theatres, the shops, the restaurants and night-clubs, the bowling-alleys and roller-skating rinks take up the refrain: "Twenty Degrees Cooler Inside...Completely Air-Conditioned."

This is one reason why New York in summer is, paradoxically, so stimulating. It has the constant transition from hot to cold, and back to hot again—from the cool dusk of restaurants, the glacial darkness of the movie-theatres, to the white-hot blaze of the streets; like an endless succession of hot and cold showers.

But there are other stimuli. There is the World's Fair taking shape, with amazing speed, a few miles away—and even if you say you can't stand the traffic on the Parkway, you end by driving out, some evening, to see the flags flying; to feel a strange premonitory excitement.... There is dancing on the Mall under the flood-lighted trees of Central Park, where crowds of young people go to do the Shag, tirelessly, as long as the music holds out; above their thin dresses, the girls have neat V-shaped patches of sunburn left over from Coney Island or Jones Beach....

There is more dancing on the Starlight Roof, on the St. Regis Roof, in the Rainbow Room, high above the sultry streets, suspended in palpable darkness.... There is music up at the Lewisohn Stadium, where the Philharmonic Orchestra plays, and people stop drinking their beer to listen.... There are cheerful, tinkling operettas at Randall's Island, with the dark sweep of the Triborough towers on one side, the river on the other—flowing coolly, impersonally from the Sound to the sea. On a summer night in the city of siege, every one is out somewhere, searching. For the night breeze is shy.

but millions of us,
is New York this summer.
Elbow Room. Tennis by night.
over the Triborough.
beating rhythm
heat.



MISS ADELAIDE AND KATHARINE WELD



MISS MARGARET WING



MISS BEATRICE WHITNEY



MISS MARGARET BEADLESTON



MISS AUDREY ISELIN

Coming out in the country

Débutantes—New York ones—now come out four months younger than they used to. During the last weeks at boarding-school, they are already making up their party lists and feverishly answering the invitations that have accumulated since the first of May. The season—which once began with the Tuxedo Ball in October and reached its peak at Christmas time—now begins in June on Long Island after the Harvard-Yale boat-races.

It's probably all a part of the "back-to-the-land" movement that has made many of the important families of America spend a larger and larger part of their lives "al fresco." Although many of the great estates are now cut up into smaller, less pretentious country places, much more time is spent and much more life is centered around these Long Island, New Jersey, Westchester, and Pennsylvania communities. Families move out earlier in summer, stay out later in the autumn—many of them keep open all year country houses that would, a decade ago, have been boarded and shuttered from September to June. Social scientists call this way of living decentralization; débutantes call it much more genial. Débutantes, whose older sisters or young mothers would never have considered themselves "out" without the assistance of Sherry's, the Ritz, or Pierre's sometime in November, now become full-fledged belles in June with the aid of a festooned marquee and Japanese lanterns.

Even though a country début has a pastoral sound, it is not entirely simple. Far more thought and planning, originality and imagination go into the country début than were necessary in the old days of identical hotel parties, where frequently, from night to night, the only apparent change of scene was a change of débutante and mother. Now social bureaus (one of the better known is run by Mrs. Chester Burden and her partner, Mrs. Robert Littell) help with the invitations, planning, supervision, and actual "performance" of a party—it has all the elements of a good show, with expertly directed lighting, and with unremitting music that is the best of its kind.

It's past midnight before guests start for the supper dance—guided by a map that has thoughtfully been included in the invitation. If the escorts can follow maps, an illuminated arrow pointing to a gate eventually appears, with, perhaps, State Troopers in sombreros standing about to unsnarl the traffic. At the end of a long driveway, festooned with balloons (Continued on page 70)

TONI FRISSELL



MISS NANCY ABBOTT



MISS HOPE SAUNDERS



MISS PATRICIA DELEHANTY

Summer is their Season

Now that there's no such thing as a summer lull in a débutante's life, the end of school is the beginning of a season as lively as any winter season. There are débuts and parties on Long Island; in Newport. And there is fun, summer-long, out-of-doors—as you can see from these pictures. (Not that this new crop of débutantes hasn't some serious ideas about careers.) Here and on the preceding pages are some of the new faces, starting their year. You'll be hearing more about them.



MISS JOAN RHOADES



MISS ISABEL MARSH



MISS CATHERINE GAMBLE



ON THE ELEPHANT: MISS GAMBLE, MISS SAUNDERS, MISS WHITNEY, MISS MARSH, MISS DELEHANTY, MISS PRATT, MISS ABBOTT



MISS CAROLINE PRATT



MISS DIANA DILWORTH

TONI FRISSELL





Right now, in Paris

Above: Vionnet confirms the rumour that high shoulders are coming back—just look at that cape, its shoulders gathered and lifted like an opera bouffe hero's. Both cape and sleeveless dress are of pale blue rayon piqué. Henri Bendel

Opposite: An impression of Paris evening fashions, as drawn by Vogue's artist, Benito. Heads are separated from bodies—perhaps by a diamond necklace (left) or a velvet band (right). Hair is brushed into the clouds and sprinkled with jewels. Shoulders are bare, as Chanel's famous black lace dress leaves them, or just leg-o'-mutton sleeves, like the gold-embroidered ones on Schiaparelli's new wine crêpe dinner-suit. And hands are veiled, delicately, in lace or tulle gloves.



*New
sleeves,
new
colours
in
coats
from Paris*

Alix looks around the corner to autumn—and makes a coat that's a portent. See those sleeves—stopped short at the elbow, with long gloves or a long-sleeved dress to keep your wrists warm. (You've seen coats and jackets with sleeves above the wrist—but seldom any as short-sleeved as this.) See, too, how bracelet-bands of mink circle from the elbow to the leg-o'-mutton puff. The coat itself is of black wool, wrapped to tie over the left hip and at the throat. Imported by Milgrim



The outlook for top-coats this autumn is bright—bright by way of colour banding and insertions. Witness these: Maggy Rouff's four-colour top-coat—deep wine for the body, purplish-wine for the raglan sleeves, green for the shoulder yoke, and a diamond of brown in the back. The rakish, off-centre beaver collar is detachable. Alix's two-colour top-coat—navy-blue divided in half with two wide bands of rust. It is collarless, with sleeves that grow out of the shoulder yoke



A FAULTLESS MIRROR—HUMILITY

This curious glass will bring your faults to light,
Present your virtues more transcendent bright; *



CHOICE LIP-SALVE—CHEERFULNESS

Your lips, if you this precious balm apply,
Will redden, and breathe sweeter melody. *

These gentle words of wisdom, smelling slightly of rose conserves, are from a lovely old book on beauty called "My Lady's Casket," published in 1885. Beauty stemmed from the virtues, it claimed; the best lip-salve is cheerfulness, the best white paint, modesty and innocence.

The words rang like bell-chimes. Conceivably, virtues helped somewhat. They do to-day, but in case you want to abet a beautiful character, here are sound material ideas:

* *Should the faultless mirror of humility prove a little inadequate for powdering your nose, equip yourself with Primrose House's newest compact, the first case to have a magnifying-mirror fitted into the top.*

* *It's undeniably true that your whole face looks a lot brighter with a cheerful expression on it. But if you supplement cheerfulness with the lip-salve or lipstick of Louis Philippe, the brightness on your face lasts all day.*



LOTION TO SMOOTH WRINKLES—CONTENTMENT

A daily portion of this essence use,
'Twill smooth the brow, and tranquil joy infuse *



BEST WHITE PAINT—INNOCENCE AND MODESTY

Touch with this compound the soft lily cheek,
And the bright glow will best its praises speak *



SOLUTION TO PREVENT ERUPTIONS—MODERATION

It calms the temper, beautifies the face,
And gives to woman dignity and grace *



BEST EYE-WATER—COMPASSION'S TEARS

These drops the poor and wretched can supply,
They add fresh lustre to the brightest eye. *

* Contentment, admittedly, has a lot to do with a smooth brow. But if worry is beginning to trace deep furrows, Helena Rubinstein's Anti-Wrinkle Lotion not only smooths the brow, but banishes tired lines and wrinkles.

* Moderation in all things is a classic beautifier—acting alike on your face and your disposition. But Marie Earle's Acne Lotion is an antiseptic deep cleanser that prevents eruptions in a more immediate and scientific manner.

* If innocence and modesty blooming gently on your cheek don't furnish rosy glow enough, add a touch of the new "White Rouge," which, blended on your skin, creates a colour that seems miraculously your own.

* You can't always be shedding compassion's tears when you want a special sparkle in your eyes—but you can always depend upon Kathleen Mary Quinlan's Eye Drops to produce that special sparkle on demand for special occasions.



STATE VISIT OF BRITISH ROYALTY TO PARIS

*King George VI of England rides with President Albert Lebrun of France,
in a flag-waving parade up the Champs-Élysées*



Editor's Note: On the opposite page is the French artist Lavererie's impression of the anticipated visit of British royalty to Paris.

THE climax of Paris fever is perennially in June. Last year, it burst out in the Exposition. The year before, in strikes. This year, in strong confidence in Daladier, as the symbol of national defence. Fluctuating jerkily, the thermometer of feeling was nervous: normal on Mondays, feverish on Fridays, when the threat of one of Hitler's week-end surprises jarred on high-strung French nerves. France's internal fevers were cured by the hard-to-swallow Austrian pill plus an acute Czechoslovakian neurosis. The additional stimulant of an *entente cordiale* with England and of the expected royal visit were all that was needed to set the barometer of emotions high.

The French Government, in anticipation of royal guests, had petty housekeeping problems, as well as grave diplomatic ones. The Minister of Foreign Affairs, as head housekeeper, sighed over the bare democratic state of French ceremonial cupboards. Would there be, he wondered, a table-cloth long enough for the banquet? Enough diadems to glitter at the Opéra? Was there enough hot and cold running water in any palace in Paris to fill the needs of modern royal guests?

Carpenters and plumbers swarmed to the Ministry of Foreign Affairs for many weeks. Museums gave up their treasures of rugs, tapestries, and furniture. Tailors were busy turning out brocaded and silk-stockinged liveries for the lackeys. Leading couturiers made complete trousseaux for the giant dolls that the *Journal* planned to offer the little princesses.

The French had other problems. Problems enough to make their hair stand on end. And there, precisely, lay one of the burning questions: Would women brush up their hair on the top of their heads in 1900 fashion as Danielle Darrieux did in "Mayerling?" Or would they remain faithful, with an unconquerable devotion, to the page-boy style which is better known here in Paris as the *coiffure de Ginger Rogers*?



The lutte is violent. The up-turn triumphs more in noticeability than in numbers, chiefly among the very young, or those whose looks have little to lose. Thus, some of the most beautiful and some of the plainest of smart Parisiennes are among its champions. Men are for and against up-brushed hair even more violently than the women. And suddenly, the opinion of men counts. Where does it come from—this new-found respect for masculinity? Is the war threat behind this, too? Is it due to the duel fever in Paris?

There was the Bourdet-Bernstein duel. The "d'Artagnans in Morning Coat" as the newspapers called them, were both admirable on the field of honour. But the code of honour had not seen fit to regulate the question of what one should wear. The problem is: Should one go to combat in a white shirt, like Edouard Bourdet? Or in a navy-blue shirt, like Henry Bernstein? The white shirt is the tradition of d'Artagnan. The blue shirt—the tradition of Zoro.

The duel, fortunately, did not keep M. Bourdet from reviving "Ruy Blas" of Victor Hugo at the Comédie-Française. He was behind scenes on the opening night, with his wounded wrist in a sling. Since he has been administrator, the National Theatre has had fantastic success. In the first-night audience of "Ruy Blas," such men as Picasso, rarely seen in public now, and Eluard, the Surrealist poet, listened with pleasure to the conventional music of Victor Hugo's poetry.

M. Bourdet had confided the execution of the costumes and *décor* to M. Jean Victor-Hugo, the author's grandson. It was strange, after a hundred years, to hear the same questions asked on the same stage: "Is everything all right, Monsieur Hugo?"

"Are the lights OK, Monsieur Hugo?"

"Are you pleased with the set, Monsieur Hugo?"

While such artists as Hugo and Christian Bérard have triumphed in the theatre, their older *confrère*, Vuillard, has had an impressive exposition of his works. With no fanfare, no other manifestations than a half-century of silent work, he has quietly conquered one of the first places of French art. An eye-view of

Vuillard, prolific doyen of French painters



EDGARTEN

Mr. Allen Porter, Mr. J. McAndrew of the Museum of Modern Art, at the American Art Exposition



SCHALL

ANDRÉ DURST

The most popular débutante in Paris, Mlle. Brinda Balfour, half French, half English



Jean Gabin (at the left) with Michel Simon in "Quai des Brumes"—the most talked-of film in Paris



his exposition reveals faithful portraits of powerful professionals, of doctors, lawyers, such couturiers as Madame Lanvin, such politicians as Berthelot. Vuillard has great respect for politicians, particularly for Berthelot.

"He could recite more poetry by heart than any one I know except Léon," he tells you.

"Léon who?" you ask.

"Léon Blum."

The exposition of three hundred years of American Art aroused much curiosity, which the opening, somehow, failed to sustain. Fortunately, the architectural display is interesting, and the miraculously organized retrospective review of moving-pictures is a great success.

Eclipsed for a decade, the French cinema is taking its place in the world, and no less than ten remarkable films have been produced this year—films such as "Quai des Brumes" and "Un Carnet de Bal." The French have given them a strictly national character.

French youth in these high-tension times are a strange mixture of pre-war conventionalism and American light-heartedness. The boys want to have a good time, to ignore pessimistic news, to organize their own orchestras. The girls want to be well-dressed, to make fashion-drawings, to learn tap-dancing. (Brinda Balfour, reigning beauty of the débutantes, at nineteen, has yet to go unchaperoned, or to see the inside of a night-club. Half French, half English, with part of every season spent in London, she prefers Paris because "conversation is better here.") All of them read about war and politics.



The Géricault sold for 232,000 francs from the Duc de Trévise's collection

SCHALL

A duellist and his second: M. Bourdet and M. Benoit at the Comédie-Française

Scene from Victor Hugo's "Ruy Blas" at the Comédie-Française, with costumes and décor by his grandson, M. Jean Victor-Hugo



Marie Bell, beautiful Spanish queen of "Ruy Blas"

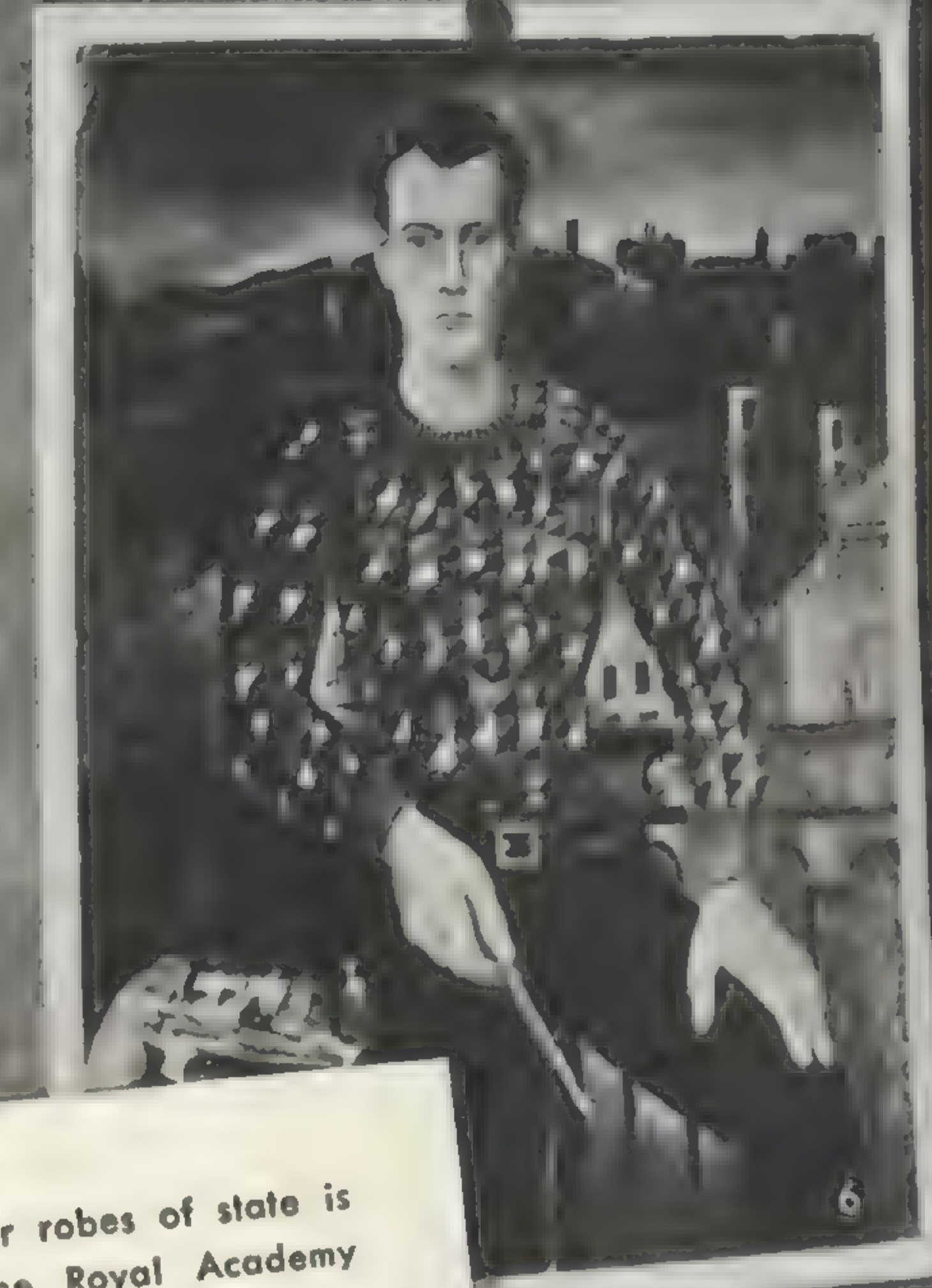


EGGARTER



The Duchess of Windsor, wearing black lace gloves, dines in Paris at the Ambassadeurs





- 1) Simon Elwes' portrait of Queen Mary in her robes of state is more than a social document, dominating the Royal Academy
- 2) Richard Haydn, whose astonishing fish mimicry is the hit of London's revue "Nine Sharp"
- 3) Augustus John's magnificent portrait head, one of the canvases in his new show, which is now the talk of London
- 4) England's famous trio of experimental poet-playwrights: W. H. Auden, Christopher Isherwood, and Stephen Spender
- 5) Fritzi Massary, who delights London in Noel Coward's "Operette"
- 6) Christopher Wood's self-portrait, one of the sharply-discussed paintings in the great memorial show of his work
- 7) Marsyl Stokes, the American débutante, with her mother, Mrs. Drummond-Wolff, who presented her at the first Court since Ambassador Kennedy took up his post
- 8) Herbert Farjeon, who has two successes now — London's blessed "Nine Sharp," and New York's lesson in charm, "The Two Bouquets"



LONDON TEMPERATURE

By Lesley Blanch

THE London scene—what is it? That of a giant city: ugly, noisy, dirty, dominant—a warren of mean streets, of great traditions. A city from which those persons whose presence is said to make its season flee in haste; escapists all, they shun its climate, its congestion, its solid self. They go to the shires, to hunt; they go to the Côte d'Azur to tan; and then, suddenly, they return, bringing with them a spurious gaiety, a brilliance that never palls.

Year by year, the London season makes head-lines. A few feathers, some tiaras, and some gold braid queued-up in the Mall—for that is all the Courts mean to the populace, and yet every paper splashes the story; even the Socialist press can not remain aloof, and side by side with hammer-and-sickle leaders are photographs of debts. Apparently, all the world loves a débutante. Except Mr. Kennedy. That gentleman has made diplomatic history by his direct methods, the big-business attack upon problems that have for so long lain rusting under a mildew of tradition. Asked if he would wear knee-breeches and silk stockings at the Levee, he replied, "No, not Mrs. Kennedy's little boy." London is simultaneously enchanted and bewildered by Mr. Kennedy and his household.

In the theatre, home-grown talents fade before the Lunts in Giraudoux's Theban bedroom prank and the sweeping success of "Idiot's Delight." The quality of the play, the nostalgic Slav beauty of Tamara Geva, and Raymond Massey's saturnine impassivity combined, were as nothing beside that phenomenal chance which ordained that the opening should coincide with the Mittel-European crisis.

Noel Coward's "Operette" has been a disappointment. It was like a pale, unrehearsed, uncoordinated version of "Bitter Sweet," with Peggy Wood spanking her ample charms about a stage within a stage. With Fritz Massary and Irene Vanbrugh, she completed a triangle that certainly seemed eternal in some of the more rallentando passages. But Fritz Massary is so great an artist, so versatile, that she could do it on ice, and still make high tragedy of its littleness.

However, there has been one home-grown success that has eclipsed most others: Herbert ("The Two Bouquets") Farjeon's revue "Nine Sharp," at the Little Theatre. It is the perfect example of a small *intime* revue, with two pianos, percussion, and a company of about twenty. Witty, risqué, topical, pretty, and never pretentious, it has taken London by storm, and even those persons who usually enjoy Parisian nudies must cry *touché* when they see the Little Theatre's version of any French revue. It has macaw-mouthed, non-stop nudes; noble, wounded *poilus* and tattered tri-colours; and a *diamanté* Versailles, from which issue Great Lovers of History, elbowing one another out of the limelight; the whole merging into a *grand spectacle* to end all other *spectacles*. (Continued on page 64)





ANDRÉ DURST

Black, White, Gold in the Mid-Seasons

SCHIAPARELLI's toreador dress, above, is all gold and white glitter. Its white organdie cape is drifted with gold leaves and embroidered with beads; it shelters only one shoulder. And the dress, a pillar of white crêpe, is loaded at the top with braid and embroidery. (Its little sleeves are significant.) Imported by the Salon de Couture, Bonwit Teller. Schiaparelli shoes

LANVIN's "Cariatide," opposite, looks like a figure from the Porch of the Maidens. The foundation is a classic, statuesque dress of black crêpe—and a marble-white crêpe panel loops over the shoulder-straps, then under the belt, falling to the floor. Altogether, one of the most dramatic dresses at the Mid-Season Openings. All jewellery from Boucheron

MY COOK IS

Lewis Mumford
Alfred Lunt
Aline Bernstein
Raymond Loewy
Peppino Mangravite

By Lee Simonson

HERE is one sentence by Gertrude Stein that I understood at first glance. It was from an untitled play, and the declaration was assigned to Marsden Hartley. "A cook. A cook can see." But the emphasis should have been reversed. Hartley was not a cook who suddenly realized he had the vision of a painter. He was a born painter who learned to cook. Perhaps if any one were to look the matter up, it might be found that a surprising number of professional chefs have taken to painting. But what has always surprised me is the number of artists I know who handle a *batterie de cuisine* with mastery.

If I wanted to eat superbly well, I should ask nothing better than a dish prepared by Lewis Mumford, Alfred Lunt, Aline Bernstein, Raymond Loewy, or Peppino Mangravite. For they are no mere collectors of recipes. They not only invent them and refine them, but go into the kitchen and emerge with the perfect result, displaying in the process the same sensitiveness to colour, line, emphasis, accent, balance, design, and ensemble that they show in their other creative work.

LEWIS MUMFORD, critic of architecture and painting, biographer of Melville, historian of the influence of technics on civilization, and recently of *The Culture of Cities*, is almost vehement on this point. When I asked for something more unexpected than his recipe for deviled crabs, he replied with a Shavian flourish, "Good heavens! A lady once gave those crabs to her husband, restoring thereby a badly battered married life—until he found out that I had supplied the recipe, which somehow introduced a strain once again. The fact is that I have no unexpected recipes: my cooking is like my literary style: the best there is, but not necessarily the strangest, the most unexpected, or the most original.

"If I withdrew the crabs, you'd get something even more banal: for, as I say to young literary students, the art of writing is the art of managing platitudes, and the sure sign of a bad style is the artful avoidance of them—which also applies to cooking. Good cooks are the ones who prepare you an omelet, plain, so that you feel you have never tasted an omelet before.

"There are two great rules for cookery," said our hero. "The first is that flavours may be modified, but they must never be suppressed. The other is that there should be a contrapuntal ordering of textures, as well as flavours. It is by practising both these rules that I have won my fame, my present position in life, and my freedom from indigestion."

DEVILED CRABS (*for four persons*): Select one dozen medium-sized hard crabs. Soak in salt water for half an hour; then plunge into hot water and boil for from twelve to fifteen minutes. When cold, remove lungs, legs, and claws, and collect all the edible meat. Clean and dry the shells.

Chop finely two small white onions, and sauté for a few minutes with half a small green pepper, chopped—do not let either get brown. Cut a half-pound of mushrooms in small pieces, and do likewise for ten minutes.

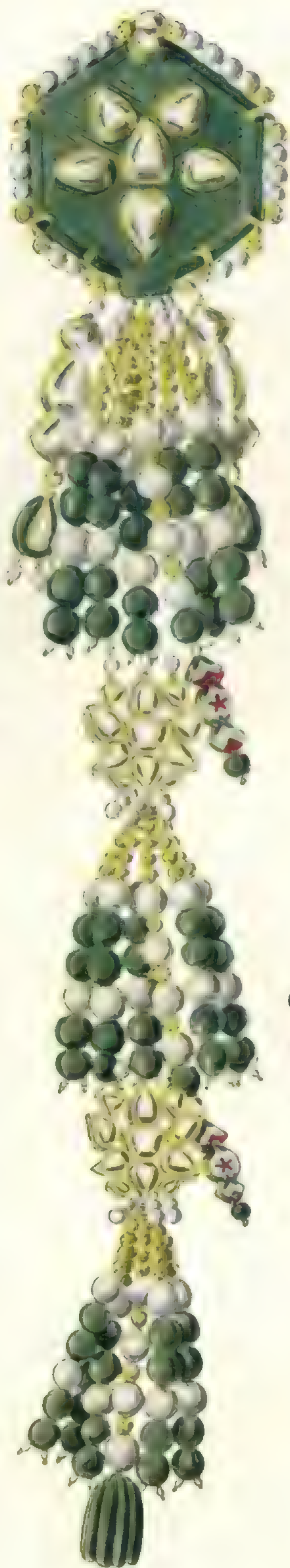
Make a roux of two tablespoonfuls of butter and sufficient flour to make a creamy consistency when heated; add whole milk, being careful not to get the roux too thin, then onion, green pepper, mushrooms with salt, cayenne pepper, and a little nutmeg, and some finely chopped parsley.

Just before mixing with the crab meat, add the yolks of two raw eggs and stir. Place the mixture in the dry crab shells. (Continued on page 71)

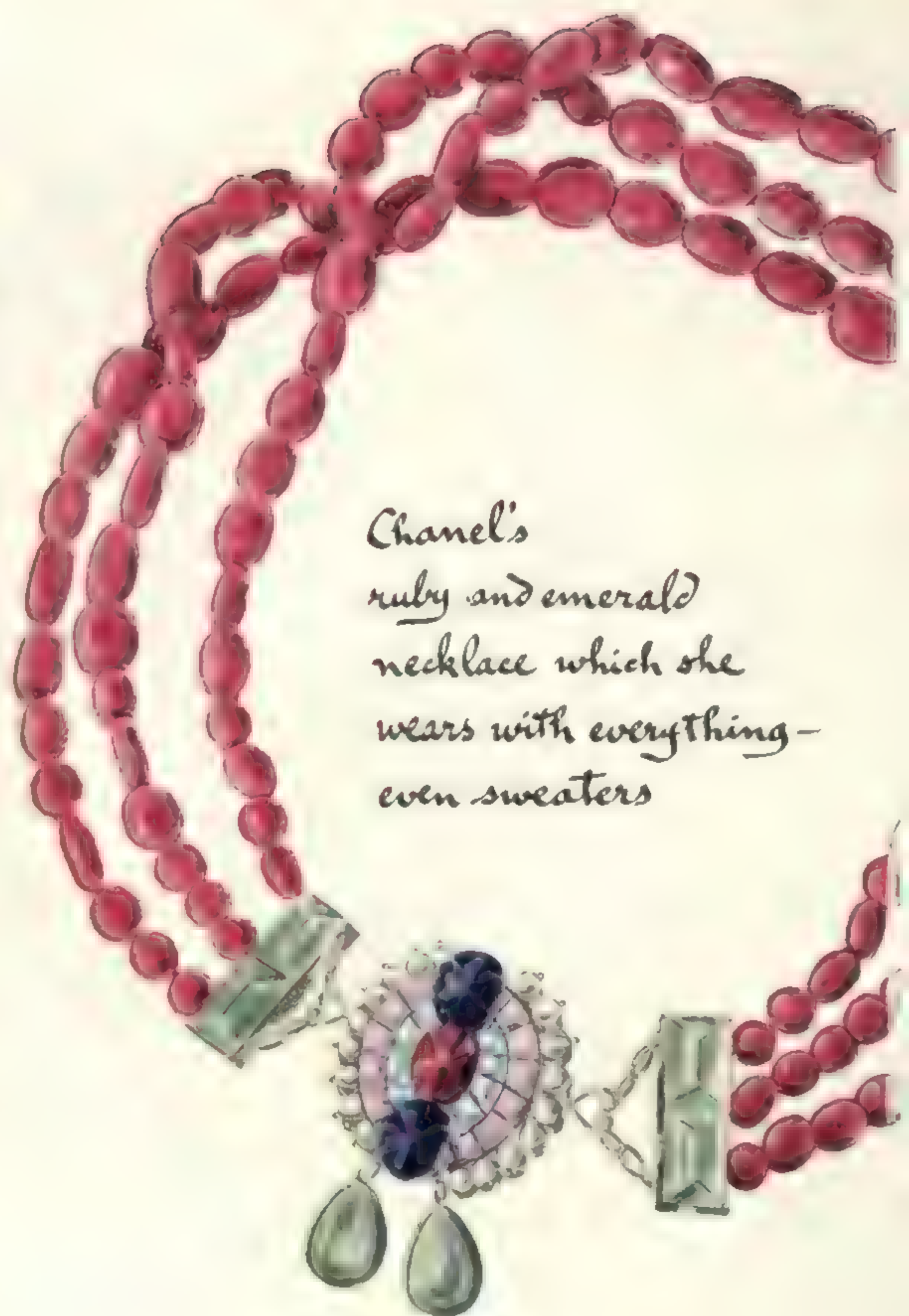


THE PICNIC, by Lawrence Lebduska, has both the naïveté of Rousseau and the technical perfection of a miniature. His sprightly picnickers are dressed in bright clothes by Lord and Taylor, but his skittering colt and begging dog are figments of his own childlike imagination. Born in Baltimore of Bohemian parents, this dark, intense artist became a maker of stained glass. Then, twenty-five years ago in Leipzig, he won an international prize for painting. Two years ago, his first one-man exhibit was held, and now six of his paintings are in the important show of modern primitives at The Museum of Modern Art

Two fabulous Hindu necklaces
Lady Mendl brought back
from India. First a blaze
of diamonds, fringed with
pearls and emeralds.
Below, a lacy collar of
rubies, pearls, and emeralds.



Once it was an Indian pendant
of pearl and emerald tassels -
now it's Mlle. Toussaint's clip



Chanel's
ruby and emerald
necklace which she
wears with everything -
even sweaters



Another magnificent necklace
of Lady Mendl's - a rigid tube
paved with pearls and diamonds



A Hindu chessman that is now
Lady Mendl's prized bibelot -
all gold, enamel, and diamonds.

OUR Indian adventures have begun to-day, for we have arrived in Bombay—Elsie Mendl, Syrie Maugham, and I. We were met by three figures straight out of “Scheherazade,” dressed in long white tunics with sashes of scarlet and gold, scarlet bibs with coats of arms embroidered in gold, and scarlet turbans. They were Government House “bearers,” sent to get us and our fifty-two pieces of luggage. Rolling through the streets of a city that is a cross between Nice and Miami, we began to notice turbans of every hue, brilliant saris, and men dressed in all shades of yellow. Knots of workmen looked like flowers in a zinnia bed. The policemen, in dark blue uniforms trimmed in yellow, wearing yellow berets, had a Schiaparelli touch about them.

Government House, where we are staying at the invitation of His Excellency and Lady Lumley, is just outside Bombay, on a point jutting into the sea. It is in the path of every breeze, set in a garden with great trees, giant creepers, and lawns that are watered continuously. Everywhere, one hears thousands of birds. Arriving in the compound, one sees not a palace, but a group of bungalows of a tropical-Victorian vintage.

Everything is painted white, and the floors are of grey marble. The guest bungalows are dreams of luxury—each guest has a big bedroom, dressing-room, bath, and veranda. The “Durbar Hall” is a white-and-gold ballroom with electric punka hanging from the ceiling like chandeliers, and two tall gold throne chairs with ivory-tusked elephants’ heads for arms. But best of all is the “State” bungalow, built around 1840, which has more chic than one could possibly imagine for such a strange, homely building.

One comes into a square hall with a gem of a Victorian Bristol glass chandelier in white, green, and ruby glass. The walls are cream and gold, the furniture of carved black teakwood, covered in soft green silk damask. It has great elegance. This marvellous establishment has one hundred and fifty servants—perhaps not so unusual for India. All the house servants wear the scarlet, white, and gold *livrées*; outdoor servants wear khaki with scarlet turbans and sashes, while the boys of the tennis-court have butcher-blue linen *livrées*. At night, a white-and-gold military band plays at the far end of the veranda.

We went to the enormous, up-to-date Central Station and found our private car (a “tourist saloon”) attached to the “Frontier Mail.” It is cream-white outside, and natural wood within. All the loose covers are in khaki-coloured drill. The accommodations include a kitchen, Indian servants’ quarters, drawing-room, dining-room, three very large sleeping compartments, shower and toilet, bathroom, and maid’s room. Our Indian staff consists of a chef, two kitchen boys, two waiters, and our two personal bearers. But when one hears of the Viceroy’s train of thirteen cars, staffed with one hundred and fifty people, our entourage seems less impressive.

In Baroda, we breakfasted leisurely, and went off to the bazaars to buy gaily painted tin suitcases, trunks, and hat-boxes. We had to hire an extra conveyance to carry them off. Our servants were horrified and disgusted at our purchase of tin trunks, which are used here only by the poor.

Afterwards, we lunched at the palace. Cocktails were served in the salon, as they would be in London or Paris, before we went into the white dining-room with its lovely green silk curtains shot with gold.

We went to India

by John M. Madden





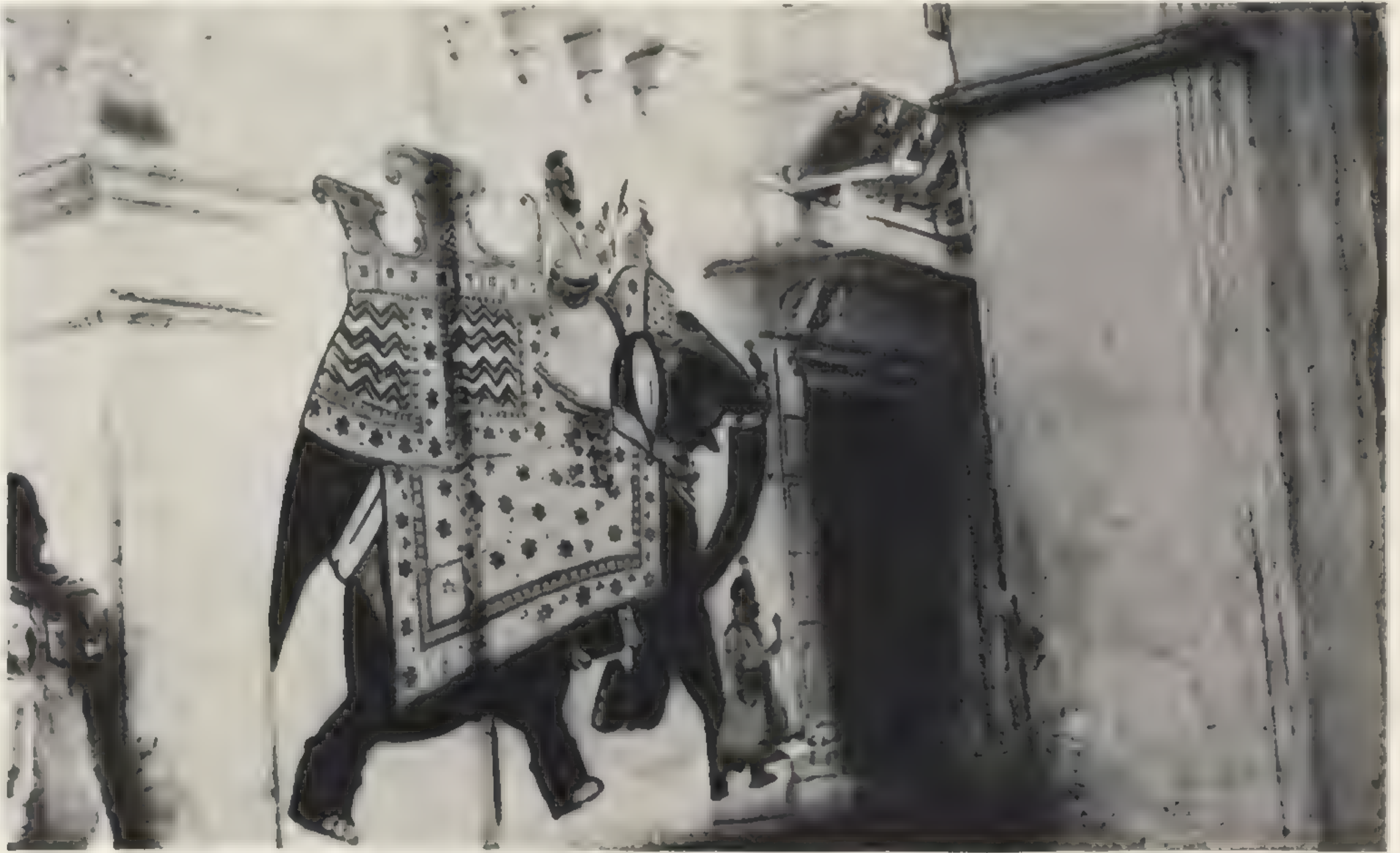
ONE OF THE COUNTLESS COURTYARDS OF THE GREAT BARODA PALACE—ORIENTAL ON THE OUTSIDE, FRENCH INSIDE



THE KAPURTHALA PALACE—A FRENCH CHÂTEAU WITH AN ENGLISH COUNTRY-HOUSE INTERIOR



THE KAPURTHALA SERVANTS IN BLUE-AND-SILVER LIVERIES



MURALS ON THE OUTSIDE WALLS OF HOUSES IN UDAIPUR, THE PEERLESS CITY OF THE LAKE

The Maharanee was away, but, after lunch, we saw her private apartments. All the rooms are in the French tradition of decoration—some in Empire, others in Louis XVI.

One night we sat in His Highness' loge at the local cinema, to see an Indian film. In the morning, we were taken to see the elephants fed. Their stables are built around a huge, square garden, and include a "harness-room" full of their trappings—the gold necklaces, earrings, the bracelets, embroidered covers and blankets. (Each elephant has his own jewels, just as the princes have.) In the coach house are priceless howdahs of rich fabrics encrusted with gold-leaf. One elephant—with a red spot painted on her forehead like any Hindu married woman—presented Elsie Mendl with a bouquet, placed a wreath of flowers round her neck, and fanned her with a great, ruffled fan.

But the big event came when we went to see the Baroda jewels. There are five strings of pearls, among the finest in the world, and four diamond necklaces, one of which

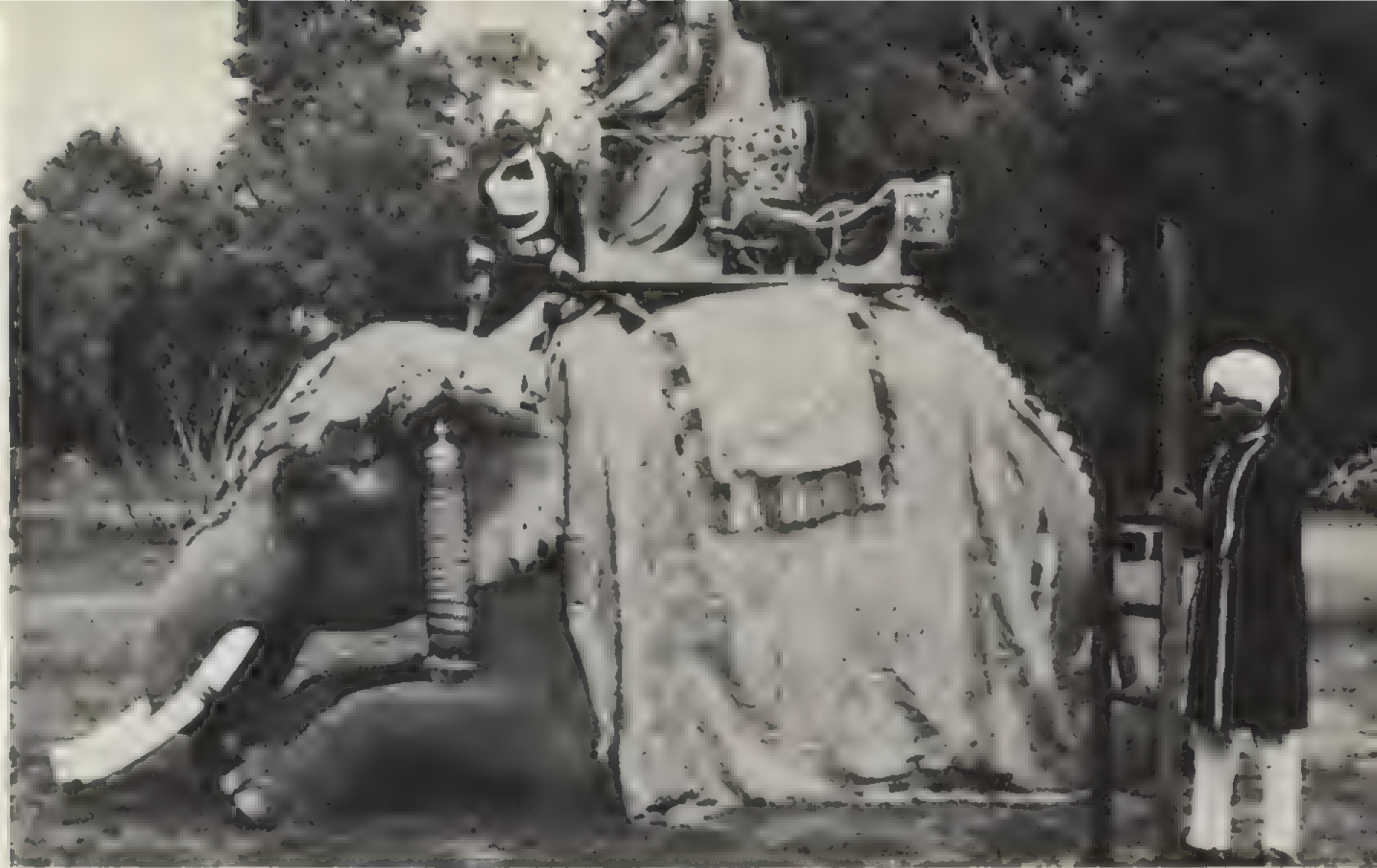
contains a single diamond the size of a small plum, valued at three hundred and fifty thousand dollars. There are diamond tassels, sashes of pearls, ropes of emeralds, diamond ornaments for turbans, countless jewelled orders, bracelets and anklets. The whole collection is so staggering that its fame alone is its insurance.

In Jaipur, we drove through the part of the city within the walls, where everything is a uniform rose-pink, elaborately decorated with white arabesques. Curiously enough, the streets are very wide, yet the city was built three hundred years ago—before town-planning was thought of in the west.

We were "summoned" to lunch at the palace. In a walled rose-garden—like any in England—guests were assembled under a tree, drinking "gimlets." There were Lord and Lady Jersey, Mrs. Charles Butterworth, Sir Robert Throckmorton—out playing polo with Jaipur's team—, Elsie Mendl, Syrie Maugham, the young Maharaja of Cooch-Bihar, and our host. It might have been a lunch party at Charlie Munn's.



WHITE SUITS AND SARIS AT THE RACES IN BOMBAY



LADY MENDEL, DRAPED IN A SARI, ON ONE OF THE SIX JEWELLED KAPURTHALA ELEPHANTS



A SMART KAPURTHALA FOOTMAN MAKING PICNIC TEA



LACE-LIKE GATES OF THE VICEROY'S HOUSE IN DELHI—BUILT ON A SCALE THAT DWARFS EVEN VERSAILLES



VICEREGAL SENTINEL; DELHI

We went to dine at the palace at eight-thirty, and sat down at nine-thirty (very like Palm Beach). Our host came in after we had assembled, just as the Viceroy does. In his black patent leather sandals without socks, white silk trousers, and black jacket of military cut, he fitted the picture far better than his dinner-jacketed guests.

During dinner, we learned some fascinating legends of the East, one concerning a unique jewelled bird about twelve inches high that stands in one of the rooms at the Jaipur Palace. It is a macaw studded with rubies, with a diamond breast and an emerald beak and crest. Once in the life of each Maharaja of Jaipur, he is blindfolded, led to a secret treasure-house, where the bandage is removed, allowed to gaze on the magnificent jewels there, and to choose one of these for himself. The beautiful macaw was the choice of the previous Maharaja. The present Maharaja has not yet chosen his.

In Kapurthala: When we arrived, the royal cars came to the railroad tracks where ours stood on a siding. The Palace

is an architectural triumph. Its exterior vaguely resembles a French château, but, inside, the atmosphere is distinctly that of an English country house, excepting the state and dining-rooms, which are Louis XV.

The Prince and Princess Karam have a charming bungalow in the park of the palace. Dining there with them one night, we developed great plans for their drawing-room, which is far too lovely as a room not to be featured. Elaborate plaster-relief cornices, and pilasters and mouldings painted in a monture of powdered mica and green on a white ground, give the effect of iridescent mother-of-pearl, of shining silver-and-white lamé.

One afternoon, we floated down the river in the Maharaja's motor-launch, under overhanging trees filled with green perroquets that followed us down-stream. A footman made tea, and, on our way back, we got off at Princess Brinda's country estate. Strolling up through the garden, we came finally to the drawing-room of our "Parisian Brinda." (Continued on page 72)

Débutante's choice



VIONNET WHITE TULLE; SAKS-FIFTH AVENUE, NEW YORK, CHICAGO • JEWELS, OLGA TRITT • CHAPERON CHAIR, RUBY ROSS WOOD

WHITE first, but next to white, pale, pale pink or blue—those are the colours that débutantes in New York, London, and Paris like for their own coming-out parties. They love tulle, billows of it to float on the dance floor, and silk organdie. Skirts, to make them happy, must be full, bodices fitted, décolletages low. (The dresses opposite are cases in point—the first, Vionnet's white tulle over silver lamé; the second—shown again on this page—with a pale blue taffeta top and a silk organdie skirt.)

In New York, Miss Audrey Iselin made her début in a white silk organdie dress, its skirt belled with stiff net...Miss Caroline Pratt wore an enchantment of white tulle with blue bow-knots...Miss Martha Michalis will wear pale blue tulle; Miss Hope Saunders, pink tulle.

Currently, New York débutantes like fresh flowers in their hair...Very little jewelry, and that real...Red dresses for huge parties (not their own)...Black velvet bands with a cameo around their throats...Little Angora boleros...Bangs rolled in flat curls on top of their heads—a compromise with uplifted hair, for the sides are longish...Waltzing to Meyer Davis' or Ruby Newman's music.

In London, Miss Rosemary Kennedy made her début in her presentation dress, white tulle over satin, with silver paillettes...Lady Eleanor Needham goes to parties in blue crêpe with velvet knots...Miss Ann Paget wears white silk organdie with blue lace...Lady Barbara Abney-Hastings has a blue starred net.

In Paris, Mademoiselle Viellard dances in pink silk organdie, red-embroidered...Princess Antoinette de Monaco has Heim's printed silk organdie...Mesdemoiselles Maria and Teresa de Yturbe wear Heim's acid-yellow linen and lace...Miss Brinda Balfour likes white chiffon...And many débutantes have separate evening skirts, to wear with different bodices.

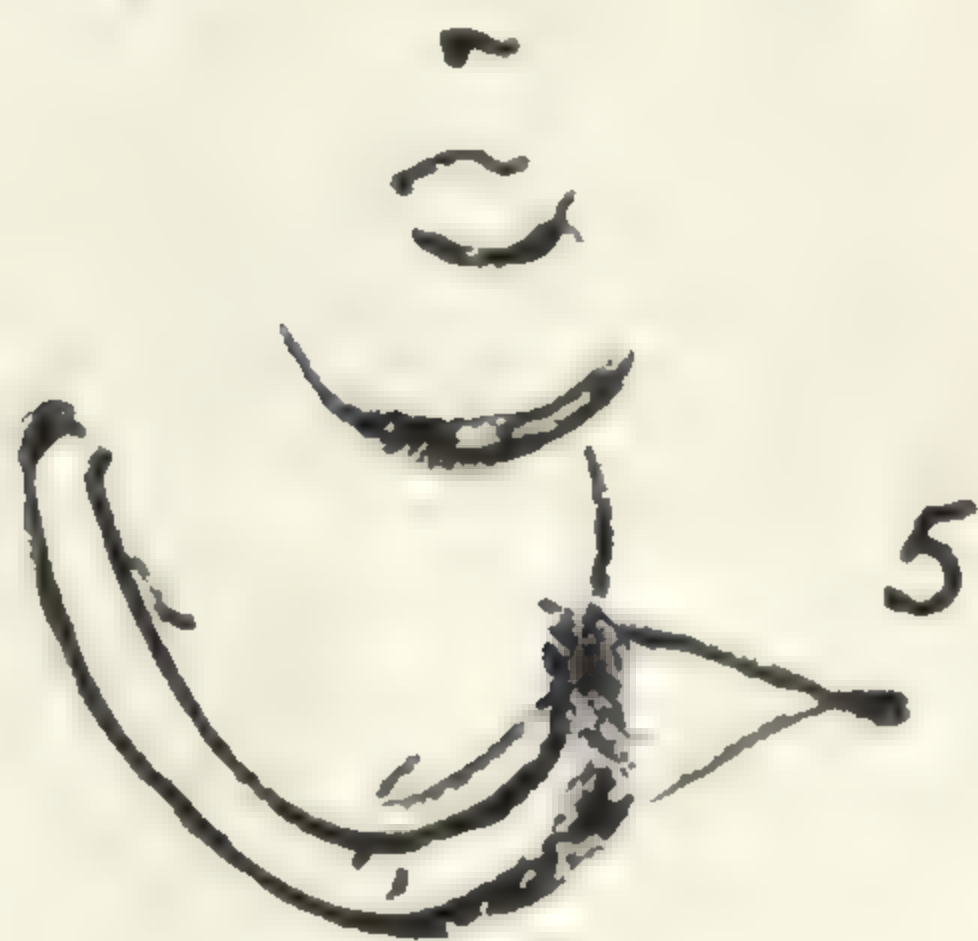


BLUE TAFFETA BODICE, BLACK SILK ORGANDIE SKIRT; BERGDORF GOODMAN



PUPPET-SIZE HATS—the new order of the day. Hats so small that they scarcely cover a single curl. Frivolous trifles, like the ones here;
 1. Doll's hat of black straw; dotted chenille veil. Lilly Daché; Marshall Field
 2. Schiaparelli's Gainsborough bonnet of black straw with white flowers. It covers only a few square inches of hair. Saks-Fifth Avenue, New York; Chicago
 3. Gendarme's hat of black straw. Jewelled flower. Lilly Daché; Marshall Field

4. Miniature sugar-scoop of black straw, held on with a snood. An ostrich tuft foams in front. (Keep an eye on feathers.) Sally Victor; I. Magnin, California
 5. Single ostrich plume, a cool bit of fluff on your head—crowned with a yellow and orange velvet bow. Good excuse for a dinner-hat. Hattie Carnegie
 6. Bouquet of white flowers, a velvet bow buried in the middle. One leaf makes a visor over your eye. Perfect with your printed day dresses. Hattie Carnegie
 7. Bird-cage of bright red wool mesh, its airy framework held in shape by covered wires. A gipsy sash of red wool ties around it. This is at John-Frederics





MISS DOROTHY T. POTTER, a crack tennis player in Essex County Club tournaments, rates pleated dresses better than par because they don't cramp your foot-work. This white crêpe one was designed by Eleanor Tennant for Bonwit Teller. The blazer is of blue wool



MISS ELISE DUGGAN, out for badminton laurels, bats the shuttlecock in a play-suit of yellow-and-blue tie-silk—shorts and top that are cool enough for the fastest game. With it, she wears rubber-soled canvas shoes. She bought all at Saks-Fifth Avenue



MISS MARY GOETCHIUS, who hunts with the Meadowbrook Hounds, rides in hunter trials, and shows at many horse shows, has found a cool habit for summer riding: a checked riding-coat that looks like tweed, but is really cotton. Abercrombie and Fitch

TONI FRISSELL

BETTER THAN PAR



MRS. EPHRON CATLIN, third, who can man a yawl or dinghy with the best of them (she helped sail a sixty-five-foot yawl up the Maine coast last summer), goes to sea in a workmanlike denim jacket, striped slacks, cricket cap, red sneakers. Saks-Fifth Avenue



MRS. JOSEPH S. FRELINGHUYSEN, junior, who can break eighty on the Far Hills Golf Course, avoids the handicap of shirts that pull asunder from skirts by playing in a one-piece shirt-waist dress of natural-coloured linen, pigskin-belted. Henri Bendel



NYHOLM

MAUVE-AND-PINK MÉNAGE FOR ONE

One of New York's most distinguished young business women, Miss Mary Lewis, lives in this mauve-and-pink apartment. (There is, these days, a strong return to such Victorian colours in decoration.) These delicate shades are accented, surprisingly, with flashes of colour, perhaps crimson (Miss Lewis fills her apartment with old-fashioned crimson roses). It's a small place, but remarkably elastic. Ruby Ross Wood, who decorated it, has made every inch of space count. The foyer, for instance, holds the overflow of guests from the tiny dining-room. Everything is compact and perfectly integrated.

Above is the living-room, with shell-pink walls and taffeta curtains; a mauve-beige carpet. Pale pink leather upholsters the two small sofas, and the rosy glass lamps have metallic pink shades. On the mantel—Louis-Philippe candelabra. Above it—an octagonal Venetian glass mirror. Flanking it—shell-topped niches with porcelain bibelots on the shelves.



Above, the bedroom, its walls covered with blue-and-white striped paper. Bright pink ribbons catch back the dotted white net curtains above the blue chintz dressing-table. Flower prints line up at the head of the quilted white chintz bed.

In the large picture, below, is the dining-room, its pale blue walls reflected in the gun-metal mirrored top of the mauve leather table. Spaced mirror panels break up the wall above the console shelf of mirror and leather. Crimson satin candle-shades on the baroque plaster appliques strike staccato notes of colour, echoing the crimson satin upholstery of the little white Victorian chairs. In the small picture, the foyer where extra dinner guests are seated. It has a mauve leather banquette, mirrored table, and Victorian chairs and crimson-shaded appliques that repeat the decoration scheme of the dining-room.



Schiaparelli's new box-jacket -
blue wool over a crêpe dress.
Hat imported by Saks-Fifth Avenue

Another Schiaparelli
box-jacket - mauve wool
above a blue dress.
Felt stovepipe
imported by Milgrim

Here's the suit at
left without its
jacket; imported
by Marshall Field

Schiaparelli's straw poke
bonnet and hip-length
box-jacket of black wool -
gold head on shoulder

French newcomers



Black crêpe dress
in Balenciaga's
Mid-Season show.
Imported by Russels



A wide tuck
suggests a bolero
on Balenciaga's
black crêpe dress



Two views of
Balenciaga's scarf-dress
of black crêpe. Tie scarf
around neck or waist
and change all.
Imported by Russels

M.K.



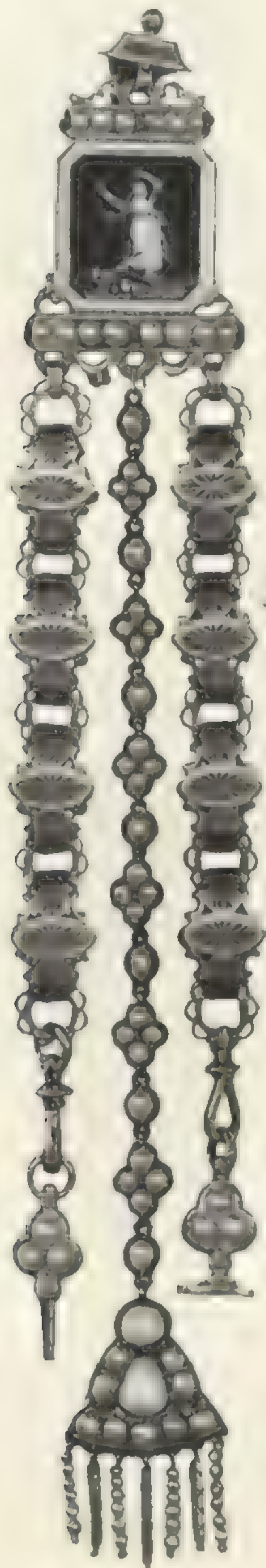
This is just the sort of black crêpe dress you'll want, to cross from summer to autumn—and it's a perfect background for one of those antique gold chatelaines. Carolyn dress from Arnold Constable. Black felt tricorn with lace snood over the hair; Madame Pauline

O'NEILL

CHATELAINES COME BACK —back from the centuries.

That old-time fascinator, half gadget, half jewel, has started a furore—and the time has come for you to ransack your attic or family trinket-box to find one. Defined as “a chain or group of chains hanging from a woman’s belt, to which a watch, keys, scissors, or other useful or ornamental objects are attached,” the chatelaine—with all its past-century elegance—to-day finds a new freedom. You’ll wear yours on a linen suit, a trans-season black dress, an evening gown—on belt or pocket or lapel.

Below, a group of beautiful old French chatelaines, like many which have been brought to this country and copied. First, an enamel plaque with chains of pearls. Second, a Louis XV. steel chatelaine with coloured gold motifs. Third, one of gold and gilt metal with Saxe porcelain. And fourth, a silver chatelaine set with diamonds. (Bonwit Teller has a collection of original French chatelaines, all over a hundred years old, some priced less than forty dollars.)

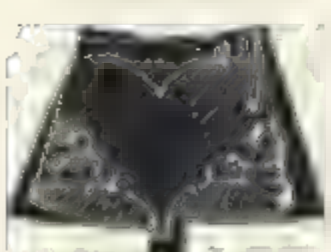




= 5 oz.



= 2 oz.



= 1½ oz.



= 3 oz.



= 3½ oz.



= 1 oz.



= 11 oz.

TOTAL 1 lb. 11 oz.



WOMAN'S COSTUME; JAY-THORPE • MAN'S COSTUME; BROOKS BROTHERS

MEN CARRY THE LOAD

LET those men who make comical remarks about women's fashions (and disparaging remarks about women's sense) hold their peace. Let them go in silence, because we have just found out that while a woman's summer outfit can weigh as little as one pound eleven ounces, a man's weighs, at the very least, five pounds nine ounces. Nobody makes men carry around those extra pounds. Men set men's fashions; men design men's clothes. And it's nobody's fault but their own if they're weighed down.

In a woman's outfit—itemized at the left—everything is cool, airy, designed to outwit the mercury. (The woman in the photograph wears those clothes—blue-and-white crêpe dress, a flake of a hat, mesh shoes.) No wonder women can look china-cool. In the man's outfit, itemized below, even the lightest conventional clothes total up. No wonder men in summer have to lift their hats to mop beaded brows, loosen their neckties, run fingers around their collar-bands. If men laugh now, it is a hollow sound.



= 2 lbs. 10 oz.



= 8 oz.



= 3½ oz.



= 1 lb. 10 oz.



= 3 oz.



= 2 oz.



= 1 oz.



= 3½ oz.

TOTAL 5 lbs. 9 oz.

that obliging
black dress

Bridge-the-season crêpe dress,
tucked everywhere but the waist.
About \$45. Altman; Neiman-Marcus



Crêpe shirt-waist dress with a
tucked waist-line. Around \$50.
Lord and Taylor; Neiman-Marcus

First, right: Long bodice,
tucked skirt on this crêpe
dress. About \$43. Macy's.
Second: Shirred at shoulders
and waist - this sheer crêpe
dress. About \$30. Chez Rosette



Vogue's Finds of the Fortnight

Shirring at
shoulders and pockets of this
rayon jersey dress. About \$30.
Saks-Fifth Avenue, New York, Chicago



Above, right: Pink flower buttons
on a versatile crêpe dress.
Around \$40. Bonwit Teller



Above, left: Summer-into-
autumn rayon crêpe dress. About \$30.
Lord and Taylor; Marshall Field.

Above, right: Cartridge-tucked dress
of moss crêpe. Around \$40.
Find it at Bonwit Teller



Crisscross straps on
the bodice of a sheer
crêpe dress. About \$24. Macy's

Shops in other
cities have these
Finds of the Fortnight





MORST

A LOOK AHEAD shows you coming back to town, your first thought a new dress. And it shows these, to look forward to: Above, a black crêpe dress with a yoke of purple-blue sheer silk jersey. (There'll be a lot of two-colour schemes this autumn.) With it, one of Schiaparelli's toy hats—black felt with dangling black velvet ribbons. Russeks; Neiman-Marcus

Opposite, a black crêpe dress with box-pleats that turn into tucks at the waist-line. Alphonsine's upsweeping black felt hat faced with velvet; scarf of baum-marten. All from Milgrim; and I. Magnin, California. The orchid brooch at the severe neck-line is of gold, jewelled with cabochon diamonds and sapphires. All jewels shown are from Black, Starr and Frost-Gorham



Dress No. 3101—To make now and wear into October, a flatterer with a curved V neck-line and deft front drapery that's good for ample figures. Have it short for day, long for dining out. Designed for sizes 14 to 20; 32 to 42

Dress No. 3094 adds inches to your height and new proof of your reliable chic. The knowingly flared skirt continues the vertical dart lines of the blouse. Long or short sleeves. "Easy-to-Make." Designed for sizes 42 to 48

Another dress that improves your figure is No. 3100, "Easy-to-Make," and a perfect background for accessories. The tuck-smoothed midriff and simple skirt narrow you down to a stem. Designed for sizes 12 to 20; 30 to 38

Cut out for older women



BACK VIEWS APPEAR ON PAGE 72

Dress No. 8103 proves that figures can lie, with its artful soft fullness, judicious simplicity, and smooth slide fastener. Hip pockets and long sleeves are optional. It's "Easy-to-Make," and designed for sizes 12 to 20; 30 to 42

Have for the country Dress No. 8095, with lines straight from the classic American shirt-waist. The finely tucked blouse and wide lapels broaden the shoulders and whittle down hips. Long or short sleeves. Designed for sizes 42 to 48

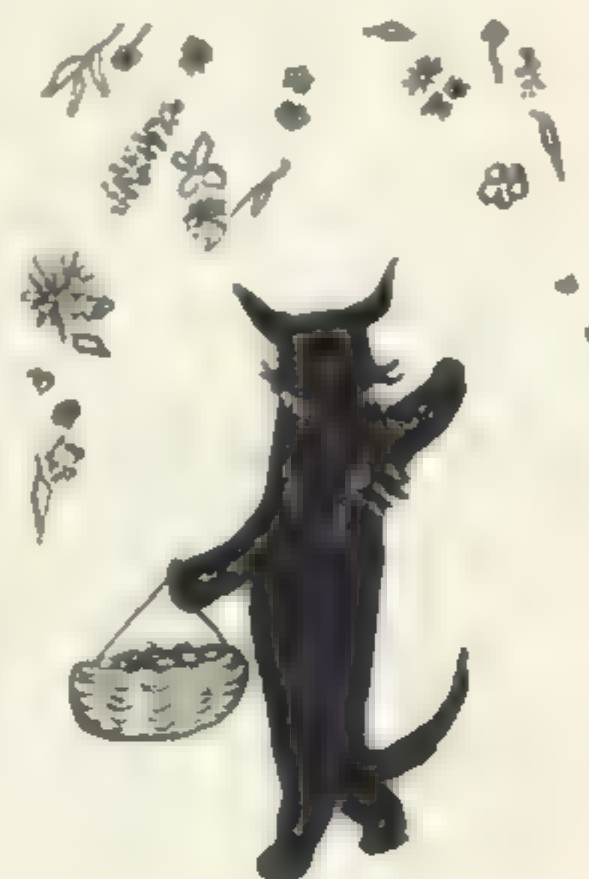
Designs for
Dressmaking



We trust that by now you have a nice stack of week-end invitations and that you will accept all of them with pleasure. So now you might as well do your bit toward making yourself a more lovable guest. Arriving with a box of Emma Brun's candy is a custom well looked on by the young of the household, as well as the older gourmets. (See picture above.) Any child who does not treat you with deference after tasting one of Miss Brun's famous caramels or flowery after-dinner mints is no child at all, but a banshee, and should be avoided. Elysian mixed candies cost about \$1.50 a pound at 126 East Fifty-Sixth Street. Order cakes here, too.

Or come bearing flowers. No, it's not "coals to Newcastle," even if your hostess does live in the country. The flowers we mean are in the form of potpourri. At Mary Chess, 128 East Sixty-Sixth Street, you can get a round, flat, transparent box of "Garden Bouquet" for about \$2.50, or a glass cylinder for the same price. If the lady of the house has a heart, she'll put some of the "bouquet" in the guest-room....

If you are visiting the gardenless variety of house, a bunch of Mahaja roses under one arm will make you a welcome sight, and a pretty one, too. These fragrant new flowers are pink, with lots of petals—often eighty to a rose, we've heard, though we didn't count. This makes their opening a long and luxuriant event, and they last on and on like Methuselah. Order them from Irene Hayes, 273 Park Avenue.



At Décor, E. S. Boteler, Ltd., there's always a fine collection of shells, to hold flowers or potpourri, or to stand alone or in pairs, as decorations. One pair we loved—small glass shells on mirror bases, costs about \$10 for each shell in this happy hunting-ground, at 123 East Fifty-Seventh Street....

Wanamaker's has little Cellophane bags to help you pack things in your suitcase. They're moisture-proof, come in three sizes, and are, of course, blessedly transparent, so you know what you're getting without pulling your packing apart; about 25 cents for ten of these "Travel-Pax".... At W. and J. Sloane, very super coat-hangers of Lucite transparent plastic—either crystal or coloured, in several different styles. Prices for these begin at about \$1, at 575 Fifth Avenue.



For siesta-time, buy a brilliant striped hammock of woven cactus fiber called Ixtle fiber. It's large and strong and comes to you in a round basket of sweet-smelling woven reeds. Order it from the Old Mexico Shop in Santa Fé, New Mexico; about \$4.75 prepaid, including the basket.

James Pendleton, 19 East Fifty-Seventh Street, has the gayest, most delightful French motto ash-trays we've ever seen; from about \$5. This is only one gift suggestion—once in the shop you'll find dozens of things to covet.

Here are the perfect guests being welcomed by your Hound. Left: a doll after a Renoir painting, in soft, bright petunia colours. Right: Alice in Wonderland, complete with pig. Mary Green makes them out of wool and magic—no two of them alike. Buy them at Young Books, Inc. (714 Madison Avenue), where Mrs. V. Dickinson has collected dolls from all over the world. Small crisp cornshuck dolls are charming inexpensive presents for little girls—big girls, too, for that matter.





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NEW! CONSOMMÉ MADRILÈNE

— And if you like consommé madrilène you'll find this is the most delicious ever. Has the most refreshing flavor, delicate refreshing flavor, delicate refreshing flavor. So new lightful natural color. So new your grocer may not have it yet, but he can get it for you.

KEEP COOL WITH Campbell's*



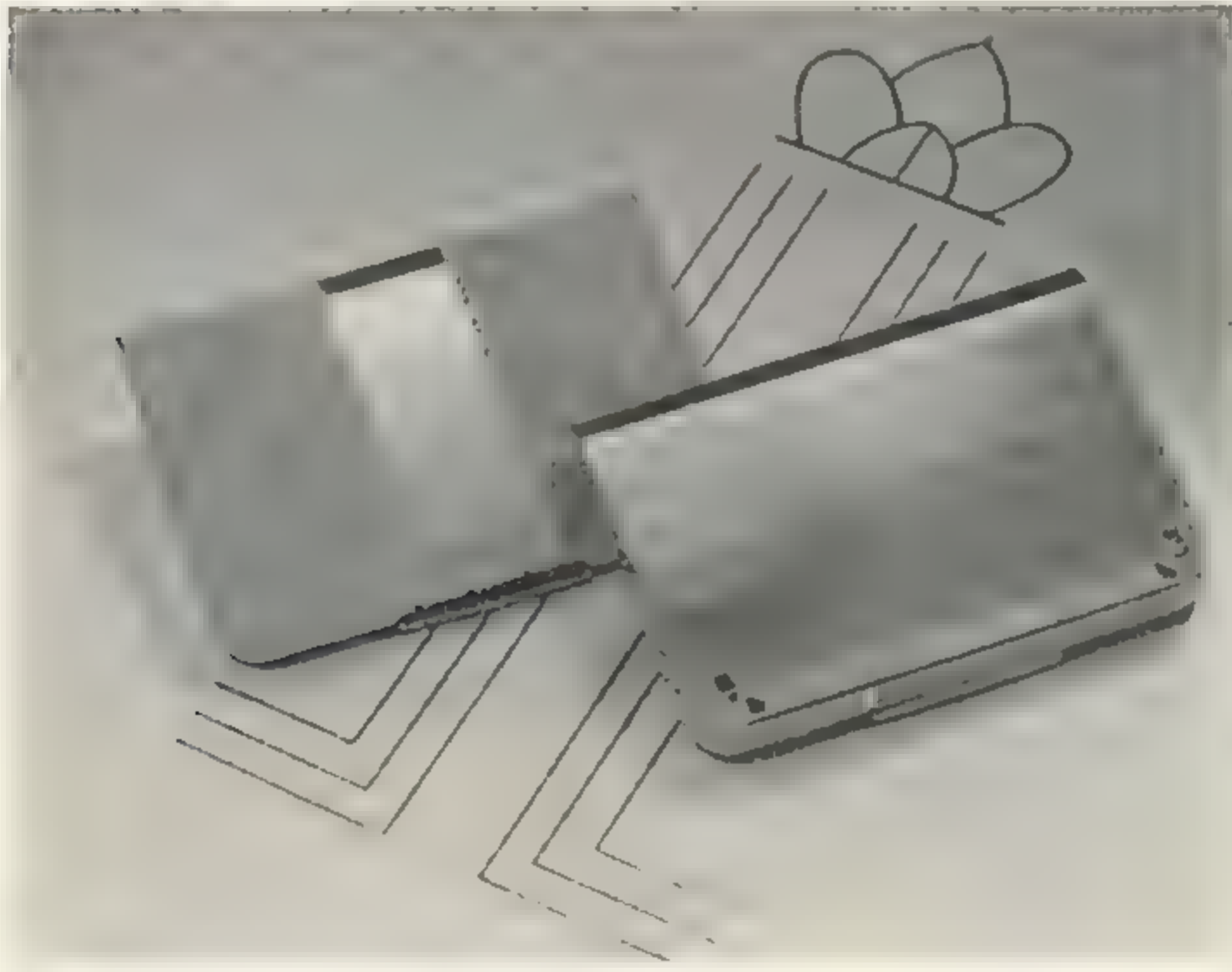
Keep cool refreshing viands on the table these days. Tall tinkling glasses, garden salads, and twinkling, shivering cups of consommé. Clear cool Campbell's Consommé, glowing with the deep amber of fine beef slowly simmered. Your eye says, "This is it for a summer day!" And it is. The good beef taste and the subtle savor of carrots, parsley and celery nudge your appetite to life. So here is what to do: **1.** Put cans of Campbell's Consommé in your refrigerator to jell. **2.** Four hours or so later, at lunch or dinnertime, remove the cans and open them. **3.** Spoon the consommé forth, heap each cup high with a shimmering, gleaming serving. **4.** Lift spoonfuls of it mouthwards, one, then another, to coolly melt upon your tongue. And then and there, plant Campbell's Consommé firmly in your summer repertoire of cool delights. Keep cool about hot weather menu problems; serve Campbell's

CONSOMMÉ

*JELLS in the refrigerator in four hours



DISCOVERIES IN BEAUTY



Lenthéric's dull gold-finished powder-case with a row of simulated jewels has the beautiful finish of a jeweller's item. The second case (left, above) has a tweed design, smart for daytime and sports

EVERY so often, you find a beauty establishment where everything conspires to make you not only look better, but feel pleasanter about the world in general. Such an establishment is the new headquarters of Carolyn Nelson, at 1 East Fifty-Seventh Street.

The place itself is charming, done in grey and yellow and white, with everything washable, from walls to rugs, and all of the treatment rooms are flooded with daylight.

The theory of the establishment is that temporary beautification isn't enough, and the treatments, all of corrective nature, are offered only in series. Once you entrust your face to the ministrations of Miss Nelson and her trained assistants, you begin to believe that this is a very sound idea.

The shop also makes a feature of smart fitted bags. The current "bag of the season" is of flexible kidskin with metal chains, every part of it completely washable. Then, there are handsome, flat week-end or beach kits and an airplane kit, also washable. The bottles and jars in these cases are sufficiently good-looking to serve as temporary dressing-table equipment, and, despite their definite chic, these bags are not in the extravagant-price category. The perfume which you smell about the salon, and which many smart women are claiming as their own, is "Whimsy," a flowery, captivating scent.

There is something arresting about a lovely scent around a woman's

hair. People register it and remember it. Yet, so few women bother to do anything constructive about it. Now Weil has furnished an impetus in the new Parfum de Coiffure, intended, as you might infer, especially for use on the hair. This perfume has been blended so that it will not dry the hair, but adds additional gloss, and, once on your hair, it clings and clings. The ideal time to apply it is just after a shampoo, but we say use it any time you think of it. Parfum de Coiffure is scented with Weil's "Zibeline," "Cassandra," "Bamboo," or "Noir."

If you are out in the open most of the summer and are a sun-glass addict, the new Skol glasses will be a "natural" for you. Even if you wear them continually, you don't develop that white-circled, owl-like look around your eyes. This is because the lenses themselves are treated with the same light filter that is contained in Skol, the sunburn lotion. And that means that, while all the glare as well as the harmful rays of the sun are blocked out, the area around the eyes is permitted to assume a gentle tan. Another point in favour of these newcomers is that the frames are unbreakable, which is a definite advantage. The lenses are a smoke colour, the bulky frames are of prystal, and the glasses come in smart, brown leather cases. You will find the new Skol glasses in department stores and eye glass shops. (Continued on page 65)



Harriet Hubbard Ayer's Floral bath series includes bath powder, talcum-sachet, Floral Cologne, and a new Bathsheen, to sprinkle over yourself before a shower or in your tub to soften both skin and water

LONDON TEMPERATURE

(Continued from page 33) This revue, too, has sponsored a new star, Richard Haydn, whose act, as "Mr. Ed Carp, the only living fish mimic," has convulsed London. His dank appearance, ratty moustache, east-and-west feet, and a general air of seedy snuffle belie his dreary adenoidal monologue to the effect that, since taking to the fish mimicry, his life has been "one long extravaganza." But, in actuality, so it has become, since Mr. Haydn could now be described as the fame-in-a-night boy—starving and snubbed one day, and the rage the next, inundated with Royal Command Performances, cabaret engagements, film offers, with fame's *brouhaha*.

IN THE GALLERIES

H. M. Queen Mary, in the full panoply of state, has been painted by Simon Elwes. Mr. Elwes is the Lely of our age, and his three-fold virtuosity obtains a pleasing likeness, a good painting, and a social document. His portrait of Queen Mary comes as a crown to the hierarchy of his distinguished and beautiful sitters. This painting in the Academy shines "like a good deed in a naughty world." For many years, the Academy has presented a bromide vista, where "Fifi, only child of Tubby, first Lord Aberfyld," hangs cheek by jowl with smiling Devon villages, angry seascapes, pot-bellied aldermen, nymphs goggling at rainbows, and a morbidity of still lifes (a retired mackerel, a bunch of dahlias, and a half-cut loaf).

Still half a loaf is better than none, as they say; and how truly "they" say, when one sees the spate of less understandable subject-matter that fills the Surrealist galleries of Cork Street. This one street, lying just behind the ponderous bulk of the Academy, houses the premises of Guggenheim-Jeune, the London Gallery, the Mayor Galleries, and the Redfern. With the exception of the last-named, whose posthumous Christopher Wood Show was memorable, their exhibits are said, by some, to make the street resemble an open drain. "Sewer-realism" snort the unconverted, repelled by offal in a canary cage, cod's roe in a baby's bonnet, marble busts alive with beetles. But what's the alternative? Academicians' banalities—they haven't even made the Coronation dramatic—or the few fine shows, such as the Philip Connard Exhibition at Barbizon House and Augustus John's at Toth's.

London is reading, reading, rather than seeing, the verse plays of that trio of young poet experimentalists, Messrs. Auden, Isherwood, and Spender. It is reading Sacheverell Sitwell's output, which has been impressive, during the past year, for no sooner was *Narrative Pictures* launched than he produced *La Vie Parisienne*, a delicious pastiche of Second Empire erudition and appreciation. Hot-foot on its heels came *Roumanian Journey*, quite the most remarkable travel book of the year and full of fine illustrations, ranging from family portraits of foxy-faced boyars, with pearl-studded caftans, to the sinister, savage Tziganes, nomad tribes of long-haired Laetzi.

After this exhaustive survey of Roumania, the indefatigable Mr. Sitwell produced one of the most notable

books of the decade; no less, for his subject is *German Baroque Sculpture*, and, strange as the omission may seem, it is the first English book on this entrancing subject. There are German monographs on every stucco whirligig, on every gilded *putto*, every barley-sugar pilaster and frosted-icing cornice—but in the English tongue, *no*. In fact, its exuberance has been thought so alien to our national austerity that the *Encyclopædia Britannica* dismisses the whole style in a few phrases; it is, according to them, utterly tasteless and showy; offending against the first principle of art, simplicity....

And so it has remained, obscured, neglected...a treasured memory to most travellers, who must be content with picture post-card souvenirs. But now comes Sitwell's book on the subject, adorned by a supremely lovely collection of photographs by Anthony Ayscough, and with detailed notes by that authority, Dr. Nikolaus Pevsner. The book deals minutely with the neglected art of the Asam brothers, with the wonderful series of baroque abbeys and palaces that spread their glories across Southern Germany and Austria.

AT THE OPERA

The Opera has been brilliant. Covent Garden has been replushed, regilded, and echoed to the mellifluous notes of Herr Tauber, of Gigli, of Melchior, of Lotte Lehmann, with Furtwängler and Beecham conducting.

Glyndebourne Opera, too, presented its usual bucolic distractions. Roulades and cadenzas among the buttercups and moo-cows of the Sussex countryside. The stately-home façade of crumbling Tudor brick and beam conceals miracles of plumbing, lighting, and acoustical perfection, and the little Opera House can rank with the perfections of Salzburg, musically. Moreover, now that Austria has become a closed book to so many, and Toscanini has given the musical cognoscenti a lead as to his views on the Anschluss, Glyndebourne is more to the fore than ever.

This year, they have departed from their usual glut of Mozart to include Verdi's "Macbeth" in their program. This sombre, magnificent drama is an astute choice, since it has never been performed in England, where Verdi's stock is now rocketing. It contrasts violently with Mozart's pellucid convolutions.

The Monte Carlo Ballet Russe has been here, with all its spites and feuds, its recriminations and lawsuits, its reconciliations on a heroic, Slavonic scale. Covent Garden saw the dazzling début, on an evening of red carpets, taxi-jammed traffic, electric tension, gala clothes, and smothering bouquets. But in the glare of this limelight, London does not forget the Vic-Wells Ballet, whose work is of increasing excellence. Not only are their achievements those of technique and tradition, but of taste, of freshness, and ingenuity; where "Les Patineurs," "Horoscope," "Checkmate," and "Le Roi Nu" are representative of their versatility, and where the music of Arthur Bliss, the art of McKnight Kauffer, and the choreography of Frederick Ashton are part of this most native product—all part of the London headlines.

DISCOVERIES IN BEAUTY



Lucien Lelong's newest eau de Cologne is impregnated with "Mon Image," a lovely summer scent. "Whisper" and "Opening Night" are new fragrances in dusting-powder in smart cork boxes

(Continued from page 64) In summer, your tub becomes a place of refuge and retreat from the heat, and anything you can do to make it a fragrant joy makes life just that much more pleasant. A lovely means to this end is an English bath essence known as Omy. It isn't new in itself, but the smaller-size bottle is new, and a few drops of this essence in your tub make the water wonderfully soft and fragrant. Not only does the scent cling lightly to you after your bath, but your skin, which is invariably dryer in summer, seems definitely softer. Omy doesn't leave any ring on the tub or film on the water, but its perfume is so concentrated that even a very little of it creates an aroma of scent. When you use the essence, it is a nice idea to create harmony by using the Omy soap, which lathers as beautifully as it smells, and to finish with a dusting of the bath powder. You find the Omy preparations at the better cosmetic counters.

Abercrombie and Fitch has taken the matter of transporting your equipment to the beach under serious consideration and has produced what seems to us a brilliant solution. It is a combined beach bag and make-up kit very smartly turned out in natural colour linen and hazel pigskin.

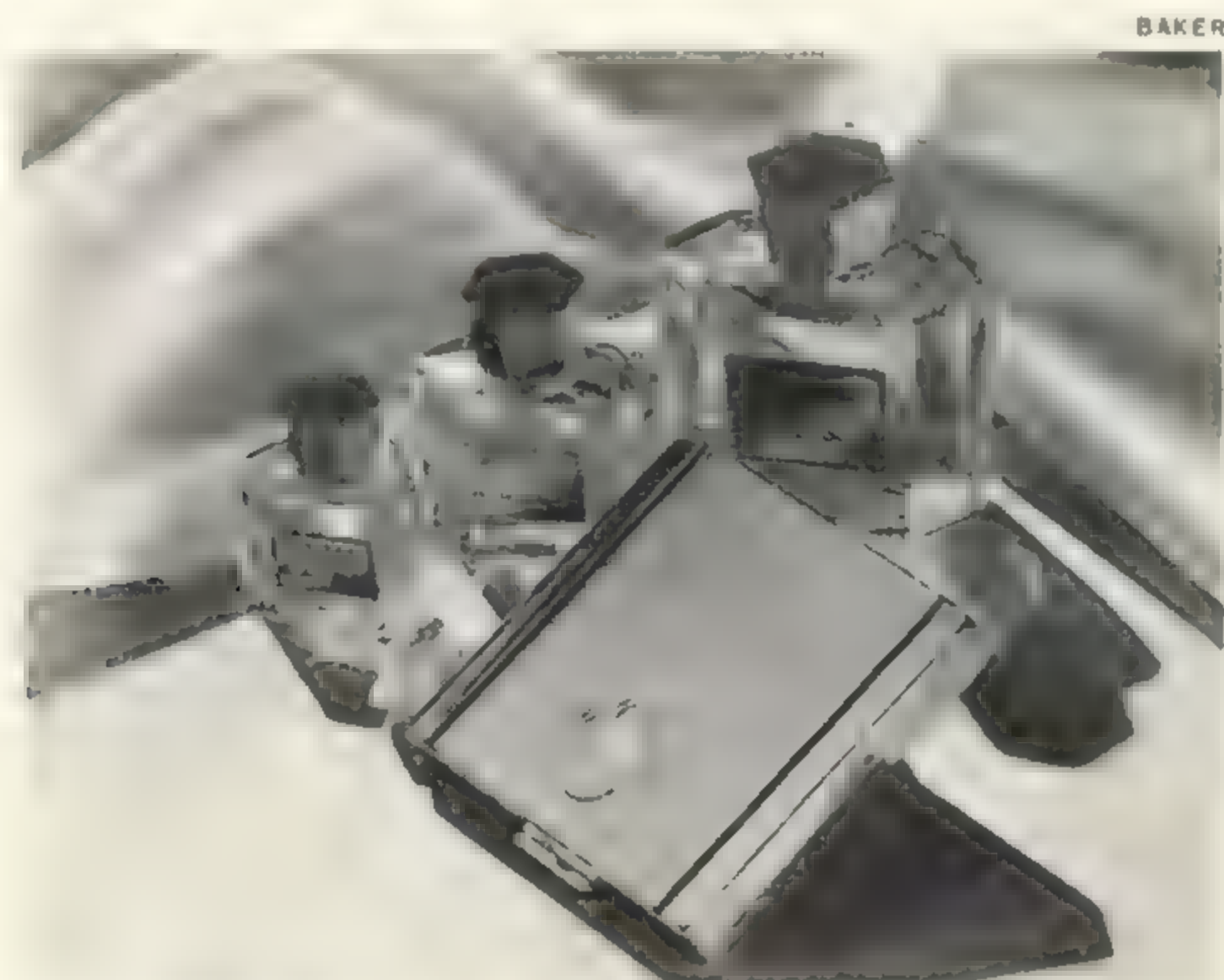
You zip open one side, which is lined with oilskin, and will hold bathing-suit, shoes, et cetera—dry or wet. You zip open the other side and find nice bottles and jars with brown screw-

tops, to be filled with your own cosmetics. There are a purse, a good mirror, and room for an extra sweater and a pair of shorts. You can have your name on the leather plaque, and the whole thing is so smart, commodious, and well put together that it deserves a cheer. Consider this a cheer.

As hot weather cracks down, perspiration becomes a definite problem to cope with, and it is a good idea to be informed of a new school of thought in this field. There are now creams on the market that not only deodorize, but also stop perspiration—temporarily, of course. Dew has a brand-new one of this variety known as Dri-Dew, the result of a year's research. Dri-Dew is entirely odourless and greaseless and as simple to use as it is effective.

Arrid has been so successful in combining the properties of a deodorant and a non-perspirant in a cream that the august American Institute of Laundering awards it a seal of approval for being harmless to fabrics. And the fact that many professional models depend upon its efficacy is another, though less formal, sign of approval.

Odorono's cream anti-perspirant, known pleasantly as Odorono Ice, is simply patted on, allowed to dry (which it does almost immediately), then rinsed off. One of those efficient and dependable innovations that makes life simpler and good grooming easier.



An ivory-finished compact with red or black stripes is Barbara Gould's bright note for summer. Barbara Gould perfumes are in new bottles with red screw-tops; consider the small size for travelling



*Active days
are here
again*

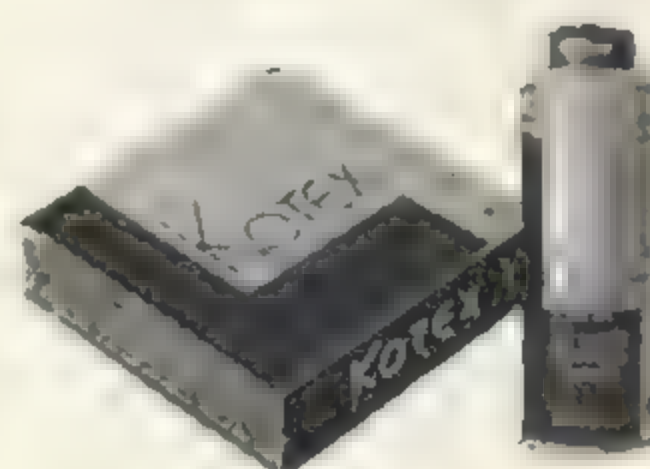
SO WOMEN NATURALLY WANT A SANITARY NAPKIN THAT STAYS WONDERSOFT!

When you buy Kotex* you can be sure that:

- ★ Kotex stays Wondersoft — on different days.
- for it's cushioned in cotton.
- ★ Kotex can't chafe, can't fail, can't show.
- ★ Kotex can be worn on either side—no risk of using a pad with a non-absorbent side.
- ★ You get full value for your money...the most efficient, comfortable sanitary service that 18 years of experience can produce.
- ★ Only Kotex offers three types—Regular, Junior and Super—for different women

KOTEX* SANITARY NAPKINS

(*Trade Marks Reg. U. S. Patent Office)



Use Quest* with Kotex... the new *positive* deodorant powder developed especially for sanitary napkins — soothing, completely effective. Only 35c for large 2-ounce size.

Schiaparelli Alix

SPONSOR CUTEX *Laurel*



Schiaparelli

With an unerring eye for the wearable, Schiaparelli says: "The hint of purple in the new Cutex LAUREL and HEATHER makes them absolutely 'right' this season. Pick a summer-garden bouquet, and it will be hard to find a color they won't blend with perfectly." *Left, first:* Green jacket over poly-color print. *Second:* Pale-blue evening coat.

6 EXCITING NEW CUTEX SHADES TO CHOOSE FROM...

HEATHER: A deep, smoky rose, with a hint of purple in it. Goes perfectly with wine, gray, raspberry, pink, the new smoky blues, brown or green.

LAUREL: A subtle grayed pink. For blue, rose, violet, beige, gray, green.

CLOVER: Deep, winy red—goes with everything except orange tones.

THISTLE: Blended Rust and Rose. Perfect with gray, green, rust, brown.

TULIP: A soft, glowing red. Stunning with black, gray, blue, bright green, fuchsia, yellow.

ROBIN RED: True red, subdued in intensity. It really goes with everything. Try it with your gay prints.

You'll be amazed at the way these lovely new Cutex Polishes resist fading, chipping, peeling. Try them. See if they won't still be in perfect condition days after you apply them! Ask to see the whole collection of chic new Cutex colors. Only 35¢ a bottle! Northam Warren, New York, Montreal, London, Paris.

FOUR great Paris dressmakers—Schiaparelli, Alix, Lelong and Lanvin—are unanimous in their enthusiasm for the two newest Cutex nail shades, Cutex LAUREL and Cutex HEATHER!

"Cutex LAUREL and Cutex HEATHER are attuned to the new ultra-feminine trends in design," they say. "They harmonize with virtually *all* the new flower shades in the 1938 rampage of color!"

Fresh... Adaptable... Feminine

Cutex LAUREL is soft, feminine and "summery." A subtle grayed pink that tones in perfectly with any of the colors in a flower-garden bouquet. Especially good with the new muted purples, blues, with rose and beige. Perfect, too, with green, brown or gray.

Cutex HEATHER is deeper—a rich, smoky rose,

Lelong Lanvin

AND CUTEX Heather



Lelong

A masterly eye always on the final complete effect, Lelong says: "The new Cutex LAUREL and HEATHER add the final soigné touch to my summer ensembles . . . two shades so softly feminine even men will like them."



Alix

Acknowledged mistress of the new loose-flowing line, Alix says: "Cutex LAUREL and HEATHER are so subtle and feminine they adapt themselves beautifully to that soft, loose look I'm so mad about." *Left, first:* Gray chiffon jersey. *Second:* Wine crepe — pale-blue panels.



Lanvin

Lanvin says: "Cutex LAUREL and HEATHER are subtle and restrained . . . exquisite for evening, not too spectacular for daytime." *Left:* Fuchsia chiffon.



with a suggestion of purple that makes it a "must" with those lovely fresh lavenders, blues, pinks and yellows. It dramatizes the soft new grays—blends perfectly with purple and raspberry, brown or green.

Decide now to look your most Parisian this summer in Cutex LAUREL and Cutex HEATHER sponsored by Schiaparelli, Alix, Lelong, Lanvin!

New Salon Type Polish gives Extra Wear

Now, in addition to Cutex Crème Polish, the new Cutex Salon Type Polish is available in all the smart new shades. Based on an entirely new principle, Cutex Salon Type Polish is slightly heavier, "covers" better, doesn't streak. It takes a little longer to dry, but you are rewarded by brighter lustre and days of extra wear! The same price—only 35¢ a bottle. Try it! At your toilet-goods counter.



Go to your BEAUTY SHOP

What a good dress designer can do for your figure, a professional manicurist can do for your fingers. Any shop displaying this sign will give you an Authorized Cutex Manicure.



VACATION ASSIGNMENTS



A

A. That delectable cloud of Angora above is warm enough to stave off an errant summer breeze, yet it weighs upon your shoulders no more heavily than the breeze itself. You can knit this fluff of an evening jacket yourself in less time than it takes to fall in love with it. The yarn used is Fleisher's French imported Angora, long-haired and soft as rabbit's fur (not surprising, because that's what it is). You can obtain knitting directions for the bolero, and yarn, from Bloomingdale; or, for the directions only, send a stamped, self-addressed envelope to Vogue

B. You get double service from this very short-waisted sweater—it is at home with either day or evening clothes. Sara Hadley designed it, and it is made of a special white Persian yarn. The stitch is an interesting combination of plain stockinette and garter ribs—easy to do and effective. Castlecliff's turquoise-coloured necklace and bracelet are shown in the photograph. Jewellery from Bonwit Teller. For the sweater, knitting directions and yarn can be obtained from Sara Hadley; send a stamped, self-addressed envelope to Vogue for directions only

C. For you golfers and country gentlewomen—the perfect day-time sweater, an excellent team-mate for casual woollens. This boxy cardigan hangs straight in the back, and boasts four patch pockets. Knitted in a simple jacquard stitch, it is made of Bernat's Heather Yorkshire yarn, in a soft green-and-grey mixture, very misty and reminiscent of the moors. The hat shown in the photograph is Knox's grey felt with a visor brim. For yarn and knitting directions, send to Sara Hadley; for directions only, send a stamped, self-addressed envelope to Vogue

D. Another cardigan, this one modified to go with silk "spectator" dresses. Cunningly fitted, it comes exactly to your hip-bone. To make its beautiful snugness permanent, the sweater is worked in wide ribs, firm and clinging at the waist-line. The flattering V-neck provides a pleasant frame for a succession of favourite scarfs. The yarn is a Beehive imported wool crêpe; Dobb's bonnet-brimmed felt hat matches the barberry-red of the yarn. Directions and yarn from Alice Maynard; for directions only, you can send a stamped, self-addressed envelope to Vogue



B



C



D

TWILIGHT

THE NEW EVENING NAIL POLISH

• An enchanting "flower-pink"—sparkling and romantic in mood with starlit summer evenings—TWILIGHT, an exclusive shade by La Cross, adds undreamed-of loveliness to your nails, as an accessory with summer evening clothes!

• Hands suffer in summer sports, so be sure to ask your beauty salon for a La Cross Glycerated* Manicure — a sensationally different manicure that reconditions your nails and finger-tips, leaves them fit beauty points for the season ahead.

TRY THESE

Splendid La Cross non-sticky Hand Lotion, Hand Creme, Nail Groom, Glycerated* Cuticle Remover, Cuticle Oil — each fifty cents — and world-famed manicure implements. La Cross, Newark, N. J.

★ Reg. U. S. Pat. Off.—No acetone

DESIGNED BY PAULETTE GODDARD



Paulette Goddard, who takes an active interest in the knitting-needle, is photographed in a tennis dress of her own design and knitting. Of Bernat's white Chantilly yarn (a dull-surfaced synthetic fibre combined with wool), the dress is worked in stockinette-stitch, the hem and waistband in firm garter-stitching. Note the very short skirt, brief sleeves. Send for yarn and directions to Alice Maynard; for directions only, send a stamped, self-addressed envelope to Vogue

Below, Miss Goddard poses for Toni Frissell in the bright California sunshine, wearing a sweater which she designed and knitted herself for her vacation wardrobe. And one like it would go very well in yours. It is made of Bear Brand Germantown white zephyr, waist-length, and knitted in ribs for snug fit. You can obtain knitting directions for this sweater, and yarn, from Macy's; or send a stamped and self-addressed envelope to Vogue, for the directions only



TOMI FRISSELL

ESCAPE "RAZOR STUBBLE"



AFTER REMOVING ARM AND LEG HAIR

NOW A WAY has actually been found to remove hair quickly. A really remarkable discovery solves the problem of sharp-edge, bristly regrowth.

Spread it on where hair is to be removed... then rinse it off with water. That is all. The hair is gone. And the skin is smooth like a child's. Run your hand across the skin... feel the difference. Even when regrowth finally does come, there is no bristly stubble. You probably will never have felt freer of annoying hair growth.

It is called NEET...and is on sale at all drug, department stores and beauty parlors. It costs only a few cents.

Neet
CREAM HAIR REMOVER



SUMMER BEAUTY BOOKLETS

You can simplify your shopping and learn more about many of the beauty products advertised in Vogue by writing to the addresses listed below for these beauty booklets. They will be mailed to you free for the asking unless otherwise indicated.

◆ Skin Beauty

HELENA RUBINSTEIN'S "BISQUE TAN" is a new booklet describing her line of summer preparations including sunburn protectives, summer make-up, summer face treatments, bath and after-bath preparations. HELENA RUBINSTEIN, DEPT. V, 715 FIFTH AVENUE, NEW YORK, NEW YORK.

BEAUTY SECRETS FROM BOND STREET is Yardley's booklet that gives you special notes on caring for your skin in the sun, as well as descriptions and photographs of the refreshing preparations from this famous British line. YARDLEY & COMPANY, LTD., DEPARTMENT V, 620 FIFTH AVENUE, NEW YORK CITY.

YOUR LOVELY SKIN is Dorothy Gray's booklet outlining the correct treatments for every type and condition of skin. The 1-2-3 Salon Make-Up is also described, and there is a catalogue of the Dorothy Gray preparations. DOROTHY GRAY, DEPT. V, 683 FIFTH AVENUE, NEW YORK, NEW YORK.

HERE DWELLS YOUTH gives you a complete description of the Primrose House basic treatments and treatments for special skin faults. Price lists of the preparations and of the Primrose House travel case and motor bag are also given. PRIMROSE HOUSE, DEPT. V, 111 EIGHTH AVENUE, NEW YORK CITY.

LANVIN NEW FACE POWDER is described in a new folder that tells you about the fragrance and colour tones of this new Lanvin powder. A special powder chart shows you how to change your powder as your flesh tones deepen from exposure to the sun. MAURICE LÉVY, DEPT. V, 120 WEST 42 STREET, NEW YORK, NEW YORK.

ANY WOMAN CAN LOOK LOVELIER gives Barbara Gould's simplified treatments for making your skin lovelier and for applying make-up correctly. There are also notes for you if you plan to "live in the sun" this summer. BARBARA GOULD, DEPT. V, 35 WEST 34 STREET, NEW YORK, NEW YORK.

THE AFFAIRS OF BEAUTY outlines Frances Denney's beauty treatments for all skin types, with an apt introduction giving you the Golden Rule of the Beauty Ritual, which is "Constancy". There are also notes on the bath, sun protection, and depilatories so important in the summer months. FRANCES DENNEY, DEPT. V, PHILADELPHIA, PENNA.

◆ Hair Beauty

BEAUTIFUL HAIR is the title of a valuable booklet on the care of your hair. The Ogilvie Sisters have recommended treatments for various unhealthy scalp conditions. A price list of their preparations is included for your convenience. OGILVIE SISTERS, DEPT. V, 227 EAST 45 STREET, NEW YORK, NEW YORK.

◆ Charm

HOW TO BE CHARMING gives you the essentials for being a charming person, and it recommends ways of improving your complexion, your figure, your clothes, your conversation. The benefits of Phillips Milk of Magnesia creams are given in this valuable booklet. Please send ten cents to THE CHAS. H. PHILLIPS CHEMICAL CO., DEPT. V, 170 VARICK STREET, NEW YORK, NEW YORK.

◆ Perfume

CHANEL PERFUMES—these famous perfumes are described in a new booklet that includes many attractive illustrations. CHANEL, DEPT. V, 35 WEST 34 STREET, NEW YORK, NEW YORK.

WINNING WAYS WITH PERFUME is Coty's booklet that tells you how to choose perfume wisely and how to use it wisely! The well-known Coty perfumes, including the floral fragrances are described. COTY, DEPT. V, 714 FIFTH AVENUE, NEW YORK, NEW YORK.

◆ Beauty for your Bath

EARLY AMERICAN TOILETRIES by Shulton are scented with "Old Spice," and beautifully packaged in enchanting treasure boxes, covered in a veneer of real wood and decorated with bright sprays of flowers. A booklet illustrates the bath preparations including powders, toilet water, and soap. SHULTON, INC., DEPT. V, 358 FIFTH AVENUE, NEW YORK, NEW YORK.

◆ Beauty for your Hands

GLAMOROUS HANDS is Barbara Bates' booklet that gives directions for her manicure beauty treatment. Prices of the basic manicure preparations are given. BARBARA BATES, DEPT. V-6A, 565 FIFTH AVENUE, NEW YORK CITY.

CUTEX STANDARD MANICURE METHOD is described in a newly revised booklet that gives you the eight steps in an authentic Cutex manicure, from removing the polish through the final application of cuticle oil. NORTHAM WARREN CORP., DEPT. V, 191 HUDSON STREET, NEW YORK, NEW YORK.

MODERN WAY TO FINGERTIP BEAUTY tells you how to use Manicare to assure soft cuticles and keep your nails beautiful despite the ravishing effects of salt water. ALLCOCK MANUFACTURING COMPANY, DEPT. V, OSSINING, N. Y.

BEAUTIFUL HANDS BY PEGGY SAGE outlines the authentic Peggy Sage manicure method that you may follow at home. There are many suggestions from Miss Sage in this booklet, including a group of "gymnastics" for your hands to make them more graceful! PEGGY SAGE, INC., DEPT. V, 50 EAST 57 STREET, N. Y. C.

COMING OUT IN THE COUNTRY

(Continued from page 19) and lanterns, an efficient body of men with flash-lights take charge of each arriving car and disappear, leaving only a paper number with which to retrieve it when dawn comes up.

Slightly dazed by it all, and unable to recognize a single part of the house in its transformed state, the guests enter the hall, where some one may sit checking up on the arriving guests. (But there is very little arrant crashing in the country. Guests who have house-parties telephone the day before to ask if they may bring them.) Informally, the débutante receives with her mother, flanked by flower baskets.

Outside the house and connected by a long green carpet, a marquee has been built. If it is large, and the terrace had to be levelled off, it may have taken a week or two to build it. On a great shining floor (sometimes built over a swimming-pool) are couples dancing, while twice as many men, mostly in white jackets, stand about. (If a hundred girls were asked there are a hundred girls at the party; whereas, only a third of the men invited can be counted on to appear.) One of the three or four currently popular orchestras (from twelve to thirty men), well amplified and further encouraged by a sounding-board, drowns out everything with a swing tune like "Flat Foot Floogie," alternating with waltzes, which parents request.

CHAPERONS DECREASE

Rows of chaperoning dowagers are not as prevalent at the country dance as at the winter débuts. Later on the débutante may meet the formidable older generation at a tea, but this first gathering is generally younger, made up of débutantes and of boys from other cities, who, in summer, are not so involved in work or parties at home. Their summer addresses have been found in the mythical "picked list," that sounds frightening but which is actually just a file made for the convenience of the party-giver. There, boys are catalogued with their preparatory school, age, home, and college. Despite the carefully figured invitation list—response is unpredictable.

Every garden path, pool, and tree on the place has been played up with indirect lights of red or blue. Fountains are illuminated, big baskets of pink rambler roses may drip from the awning of the marquee. Small tables, perhaps with silver cloths of fringed Cellophane, are set around the floor. The decorations may be done by florists or modern decorators, the choice depends on the style of the house, architecture, grounds, garden, and the débutante herself. If she is feminine, a "pretty" background may be used; if she is a horsewoman, the scheme of decorations may be in her racing colours.

If she hasn't much money to spend, ingenuity takes its place, and some original scheme is thought up. The party may be turned into a sailor dance or informal costume party. Instead of a costly tent, the stable or boat-house or barn may be used for dancing—the hostess doing the decorations herself with garden flowers, leaves, stacks of wheat, or fir-trees; the guests invited to come in nautical or

peasant costumes. Often, if the property isn't large enough, a dinner-dance is given at the adjacent country club.

While the hostess doesn't go to Lloyds to insure a clear night, she prays the stars will be out at least. But in the event of rain, fog, cold, thunder—anything short of snow—electric heaters are hidden in corners and rain insurance taken out for the decorations. A few pet trees are protected, and one or two strong-armed men are placed at suitable intervals to keep people from falling in the water. A palmist may lurk in a remote summer-house, strolling musicians patrol the water-front, a few Hawaiians are parked out on a float, hot-dog stands built here and there, or some sort of stunt like a Ferris-wheel rigged up.

The music, incidentally, is the last thing to economize on, as it determines the whole tempo of the party. Champagne, which has been father's only official responsibility, is next most important, and is served at a champagne bar, shut off every hour or so, and passed about on trays by waiters. This is the only liquor served, except to a few privileged grown-ups who may retire occasionally to the house with their host. For teetotalers, there are soft drinks like Coca-Cola, fruit-juices, coffee, and milk—a great deal of milk.

HASH INSTEAD OF ASPIC

Supper gradually makes its appearance. It's a buffet system from midnight on where guests help themselves: hot bouillon, scrambled eggs, turkey hash, or creamed chicken, sherbet or ice-cream, sandwiches, rolls and cake. No more of those triumphant supper marches that used to herald the affair with partners booked weeks in advance and elaborate platters of aspics, Virginia ham, salads and cold galantine served ceremoniously.

Everybody stays much later than at a town party. And suddenly breakfast is being served as dawn comes up: hash, fish-balls, eggs, and bacon. Evening make-up looks wan, but no one minds. And gradually people wander off in cars or trail along to other houses for more breakfast or a swim in some one's pool.

And amid the debris, which at first seems terrific, the hostess is left, feeling the anticlimax after having agonized for days. But the party went off with a bang, though it's hard to say just why, and actually, there was no permanent damage done to the place. The property may be slightly dishevelled where the marquee was laid down, one or two trees have been chopped down to park the cars, a few ruts and furrows in the parking-field. But that's about all.

And after these June parties for the débutante, there are still the Newport parties in August and another Long Island week in September after Labor Day, followed by the Westchester and New Jersey parties, before the New York winter season begins.

Only the invitations, an engraved folder or stiff card with coat of arms or crest, are relics of the pre-repeal débutante days. But even the invitations may vary now. This summer, one smart débutante used a blue card with white engraving and crest, the name filled out in white ink.

MY COOK IS

(Continued from page 36) Cover with bread-crumbs, paprika, and a dash of butter. Place on a rack, or put water in a pan, and bake for fifteen minutes.

Like all mixtures, deviled crabs are better if prepared six to twelve hours before serving.

ALFRED LUNT'S abilities as a cordon bleu are already too well known to require further comment. His chief recreation at his summer home near Genesee Depot seems to be cooking. I remember one week-end there when I came down-stairs to a late breakfast and found Alfred already in his mother's kitchen stirring a raspberry-coloured sauce, ambling to and fro as he stirred it and remarking, "I guess this will be all right." It was.

CORNEBEEF HASH À LA LUNT: Chop together the corned beef and hot freshly boiled potatoes very fine, using twice the amount of meat that you do potatoes. Salt and pepper. Add grated onion to this, to taste, of course. Fry this in butter in an iron frying-pan, the butter and pan being very hot.

Turn down the heat and cook slowly, adding cream now and then to keep the hash moist. Use at least half a cupful of cream.

Serve with poached eggs and a sauce made of thin mayonnaise mixed with grated fresh horseradish—sauce served separately.

ALINE BERNSTEIN'S recent novel, *The Journey Down*, proves her as sensitive a writer as she is a scenic designer. It contains one passage that perfectly expresses the satisfactions of the artist in the kitchen. "... Of course, you could learn routine cooking out of a book, or even an evening paper, but, compared to her performance, it was like the toot of a penny whistle beside the soul-warming tones of a genuine Stradivarius."

Her contribution is this transfiguration of a lunch-wagon standby and is known as:

HAMBURGER STEAK À LA ARMONK: Take one pound of veal from the leg—the veal that is used for cutlet—, one pound of good round steak, and have the butcher put them through the meat-grinder three times with a piece of fat the size of a walnut.

Put the meat into a china mixing-bowl, and add to it one large onion that has been chopped fine and browned in a good piece of butter; four canned whole tomatoes that have been well drained; half a teaspoonful of ground mace; half a teaspoonful of ground ginger; pepper and salt to taste. Beat this all together as lightly as possible with a fork, for fully ten minutes, until the mass feels light in texture.

Shape into round flat cakes, not too large, roll in seasoned flour, put a small lump of butter on each cake, and place under a broiler in a pan, brown very well, turn, and cook according to taste, whether rare or well done. These cakes must be broiled in a pan, as the tomato makes a gravy of its own, seeping through the meat.

These should be served very hot, accompanied by little new boiled potatoes and fried onions passed separately.

To RAYMOND LOEWY, who streamlines railroad trains, redesigns perfume bottles, or rearranges a bakery, cooking is entirely intuitive. He arrives at a recipe simply by thinking about it, pondering it, elaborating it.

Ideas for food keep bobbing up in the midst of all his other preoccupations wherever he happens to be. Here is a page from his pocket note-book on a day he was en route to inspect one of his products.

Speedometer—kilometers—to scale
Note to R. R. about double-decked cars
Lower heat duct—gets too hot
Automatic gear shift on panel
Lighting trough collects dust
Curry soup
Go to South Bend Thursday
Article on Household Merchandizing
Curry soup with scalloped tomatoes

The curry soup will keep on inserting itself and collecting ingredients on other pages. It is not realized yet. But here is a soup that has been:

VELOUTÉ OF MUSSELS

½ pint of cream
1 quart of mussels
1 pint of scallops
Butter
1 pint of clam juice (fresh)
12 shallots, finely chopped
Parsley, chopped extremely fine
3 eggs

Boil the shallots, mussels, and clam-juice, salted and peppered, in a shallow pan for five minutes. Strain and retain the bouillon. That will be used alone. Remove carefully any trace of the white, stringy tissue that may adhere to the scallops. Boil not more than one minute in the mussel bouillon and strain. Drain the scallops and slice them in very thin films. (This requires a razor-like blade.)

Put half a pound of butter and one tablespoonful of flour into a pan; heat up and add the strained mussel bouillon slowly. Boil this for a few minutes until it thickens. Remove from fire and add the cream. Put the yolks of three eggs into a bowl and add the bouillon slowly, in order to get a creamy, velvety mixture. Add flaked scallops, parsley, a tablespoonful of butter, and serve. Be sure it is slightly on the peppery side. If a potage is of creamy consistency, the thin films of scallops will float in it.

PEPPINO MANGRAVITE also makes a miraculous soup, named "Æolian Sirocco." Another of his triumphs is a saccharine splurge, definitely rococo.

LIPARI ISLAND DESSERT: Cut one round, solid sponge-cake into three layers, then into eight three-decker, individual portions. Sprinkle each portion liberally with Fine Sherry. Fill the layers and spread the top and sides with the following mixture.

1½ packages of confectioner's sugar
1 pound of butter
3 egg yolks
the grated rind of 1 lemon and 1 orange
½ teaspoonful of almond extract
2 squares of chocolate, melted
¾ of a cupful of Fine Sherry

Cream the sugar and butter well. Add the rest of the ingredients and continue to cream. Then decorate with bits of candied fruits and blanched unsalted almonds.

... But an added touch of decoration, I feel, is needed. The whole should be crowned with a marzipan figure of a mermaid driving a tandem of barley-sugar dolphins hitched to a cockle-shell.

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A Cigarette created by Philip Morris

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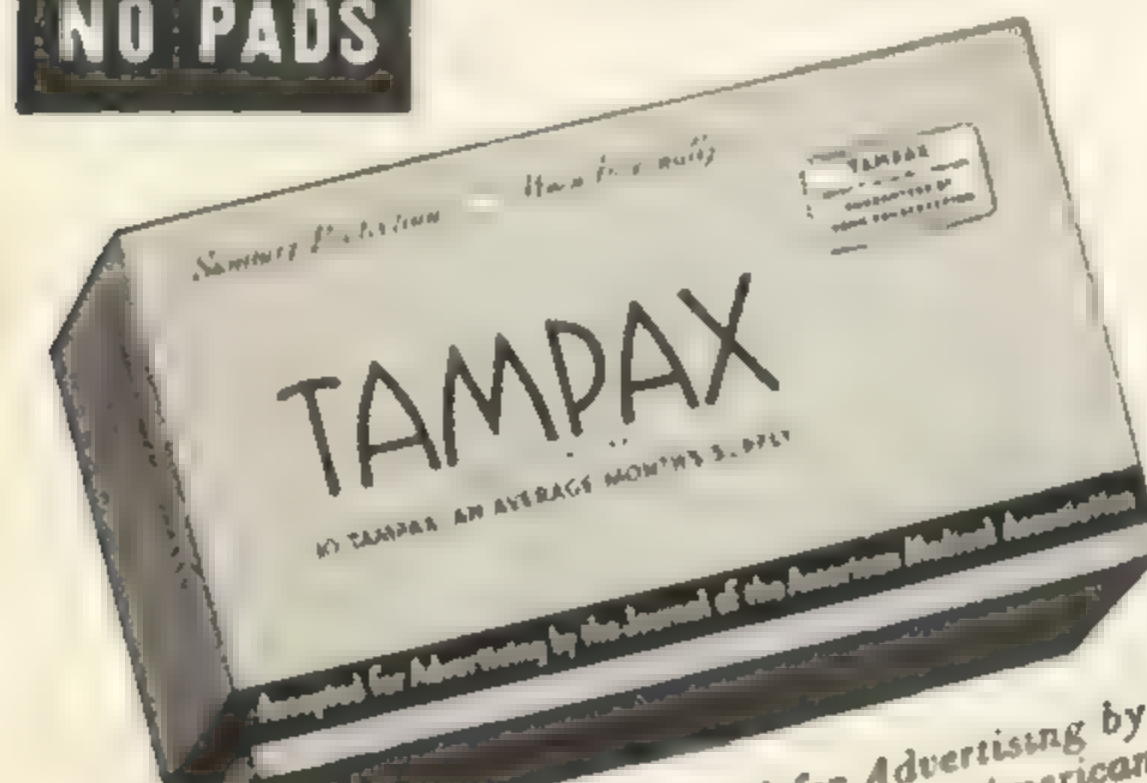


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WE WENT TO INDIA

(Continued from page 41) It was strange to see her there—this well-known figure of Paris and London society, in a secluded atmosphere of weeping willows and pacing sentries.

At Kapurthala, there were six elephants in the royal stables (which is like having six Rolls-Royces at home), and the largest one was brought out for us to ride on. Riding on elephants is, however, one of the most disagreeable forms of movement. It can easily make one ill, as they say the swaying gold coach of the King of England does.

At Palanpur, where we were to dine at the Palace, we found the Nawab, the Crown Prince, and a staff of A.D.C.'s waiting to present us with beautiful bouquets and leis.

Dinner was delicious. Here is the menu, with original spellings:

Cavlar de Biluga Glace
Potage Mulligatawny
Filet de Pomfrey Mornay
Bicassine Roti
Legumes
Salade
Plat de Palanpur
Crepes Noailles
Black Mashroom on Toast
Dessert
Cafe

The "Dish of Palanpur" is an aggregation of spiced condiments, served in small dishes on a huge silver tray around a central dish of rice-and-meat mixture—all very delicious and exotic.

My suite here is the most charming one imaginable. The big bedroom, with the bed in the centre, is washed in periwinkle-blue; the dressing-room is in bright pink; the writing room in yellow, and the loggia in peppermint-green. It inspires one to lie abed in

the morning, mentally redecorating it.

We have come back from mediæval India to Delhi. Our shopping mania has risen to a fever-pitch. Last night, I found myself in a panic, juggling with rival merchants outside the sitting-room, while the two ladies haggled within. The jewel scene eclipsed any ever staged in "Faust." Necklaces and bracelets were clasped to throats and wrists in rapid succession, were misplaced and found again. Prices were mercurial. Will-power failed. Then the "Court Jeweller"—the best salesman of the lot—sprang his great coup, and brought out his most dazzling pieces. We were routed—or rather, Lady Mendl was routed—by a gorgeous necklace of rubies, emeralds, diamonds, and big round pearls. In a state of emotional collapse, she was borne off.

In Benares, we went directly to an address Karam Kapurthala had given us for silks. But before anything was produced, the salesman gave us a curious printed slip to read:

"Times are hard, but you could just pull it the other way. It is so easy!

Spend your money liberally as you go along. But one thing?

A local firm has bought the monopoly of selling to tourists. So you must buy from his shops. . . . But unless you buy extensively, fortune can't smile on them.

And if you pay fancy prices, please do not grudge it. You only make life easy for them!"

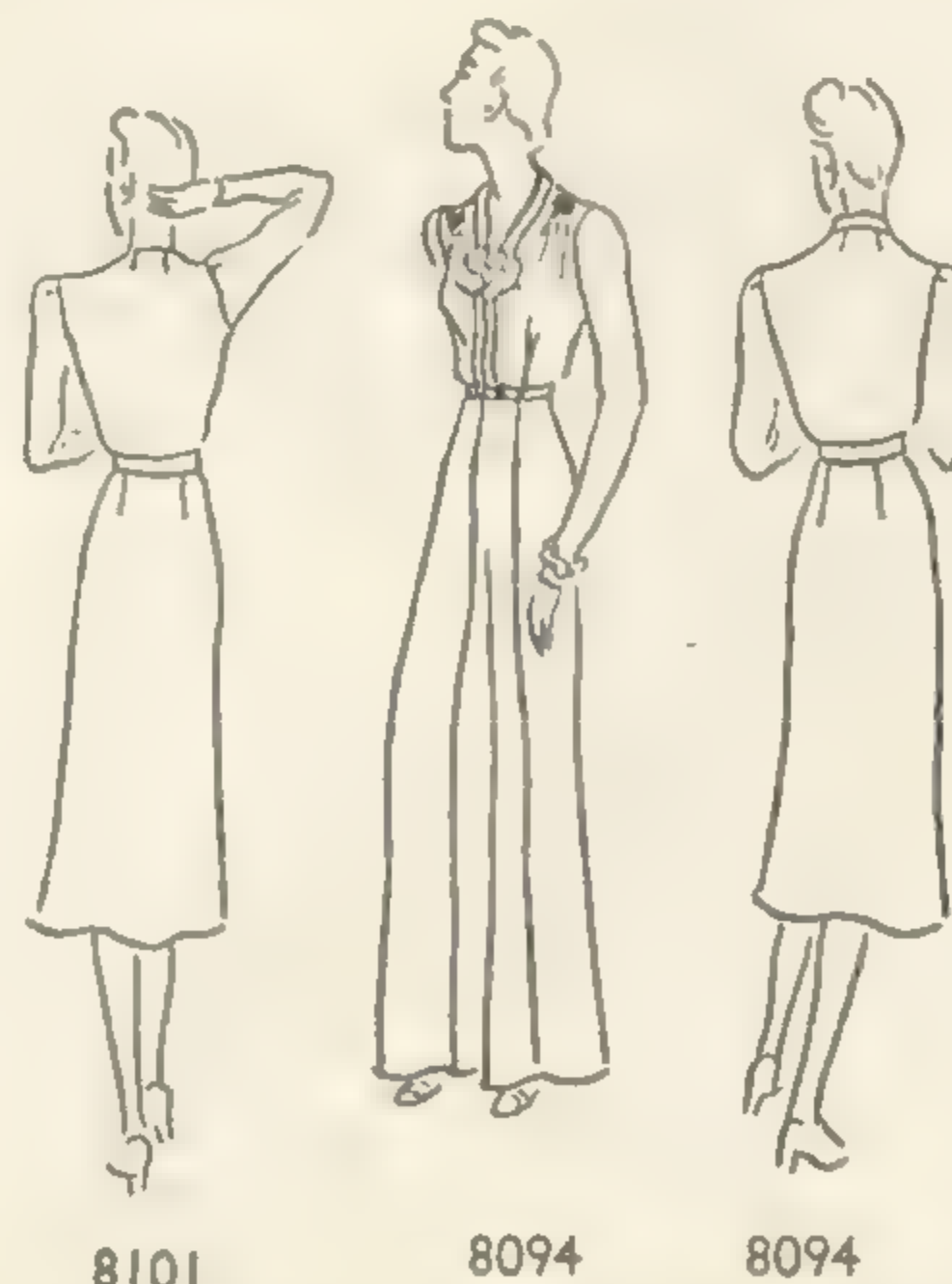
Our trip is over. But India's spell is still upon us. The Western World has never entered the vast stretches of mediæval India. (Bombay, of course, has its cotton mills, its cabarets and races; Delhi—its English clubs and Viceroyal pageantry; Calcutta—its great harbour and public buildings.) But there is still an India of Maharajas and magnificence, of sect and caste.

DESIGNS FOR DRESSMAKING



These flattering clothes are designed for sizes: 8095, in 42 to 48; 8100, in 12 to 20, 30 to 38; 8103, in 12 to 20, 30 to 42; 8101, in 14 to 20, 32 to 42; 8094, in 42 to 48

Optical illusions, all of them—Vogue's Designs for Dressmaking cut out with older women especially in mind. You can find other views on pages 60 and 61



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VOGUE'S

ADVANCE MERCHANDISE PORTFOLIO JULY 15

PARIS CABLE

SCHIAPARELLI SHOWS MANY TINY ROLLED-UP BRIMS PRESSED INTO TRICORNE SHAPES -- EXCELLENT SEMI-SPORTS HATS WITH BRIMS ROLLED UP BACK AND HIGHISH SMALL CROWNS PULLED FORWARD AND HELD BY CONTRASTING GROSGRAIN RIBBON -- ALSO HIGHISH CROWN HELD FORWARD BY QUILL -- SEVERAL HATS HAVE STIFF WIDE BRIMS ROLLED AT SIDE AND HIGHISH CROWNS -- LOUISE BOURBON MAKING STITCHED TULLE TOQUES OR BRIMMED HATS TRIMMED WITH OSTRICH -- REBOUX UNSEAMED FELTS WITH BRIMS ROLLED ONE SIDE LEAVING HALF OF HEAD BARE -- CHANEL BUSBY-LIKE DINNER TOQUE WITH MULTICOLOURED LOOPED FRINGE AND NAVY TULLE VEIL AROUND NECK -- ALSO JEWELS PINNED BACK OF LONG SUEDE GLOVES -- LANVIN ENORMOUS PIE-PAN BERET WITH SLICE CUT OUT AND UPTURNED SIDE -- ALSO SUPERB SHAVED BEAVER COLLARLESS FINGER-TIP CAPE WITH TWO JUTTING-OUT DARTS EACH SIDE OF NECK.

CARTIER JUNE EXHIBITION EXCELLENT USE OF HEAVY CORAL CLUSTER CLIPS CONSISTING OF CARVED BUDS WITH PEARLS, EMERALDS, DIAMONDS, BLACK ENAMEL INSIDE -- ANOTHER MADE OF BIG GREY BAROQUE PEARLS AND CARVED CORAL -- LARGE MASSIVE SINGLE CLIPS CARVED CORAL OR WHITE JADE WITH DIFFERENT COLOURED STONES INSIDE -- CORAL FLOWER CLIP MADE OF FIVE LONG FLAT PETALS SCATTERED WITH DIAMONDS AND WITH BLACK ENAMEL VEINS -- DETACHABLE FLOWER CLIPS ONE RUBY ONE SAPPHIRE ATTACHED TO GOLD BRACELET -- NARROW DIAMOND NECKLACE WORN BASE OF NECK WITH TWO LONG OVERLAPPING DETACHABLE RUBY ENDS FORMING CLIPS -- CARTIER ALSO SPONSORS TURQUOISE WITH AQUAMARINE, AMETHYST, STAR SAPPHIRES, DIAMONDS OR DARK TOPAZ IN FLOWER CLIPS, DROP EARRINGS OR MASSIVE BRACELETS -- TWO DIAMOND ASTER CLIPS MOUNTED ON INVISIBLE BAND TO BE WORN ALSO AS TIARA -- WIDE BLACK ENAMEL BRACELET STRIPED WITH DIAMONDS.

Any part of this cable may be quoted if preceded by "Vogue's Paris Cable Says:"

Paris notes



Bruyère's grey woollen coat. Inverted tucks form sunburst in front of skirt.

Back view of Bruyère coat. Astrakhan collar and sleeves. Note bloused back.



Mainbocher's loose top-coat, yoke and pockets of soutache. Slanting pockets.



Mme. Gaston Bergery wore Schiaparelli's dinner-dress; high embroidered sleeves.

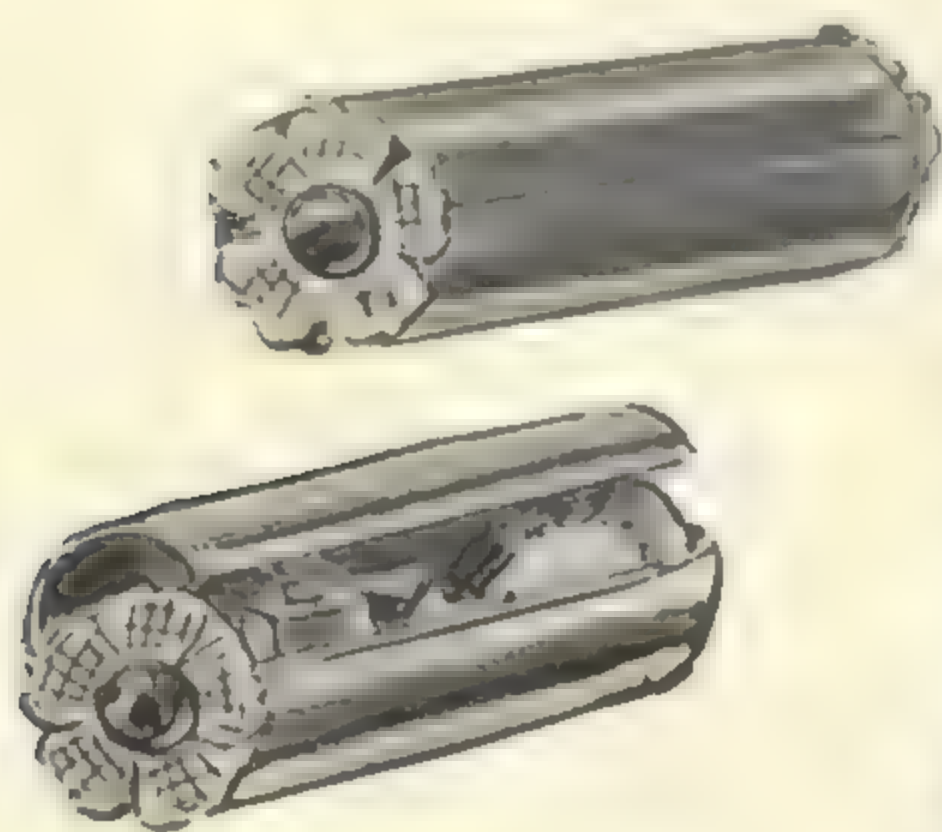


Mme. Ralli wears a rose-trimmed dog-collar with this dress from Molyneux.



Another example of Alix's two-colour dresses. This one combines rust and black.

Slate-blue and purple are combined in this dress of mousseline jersey. Alix.



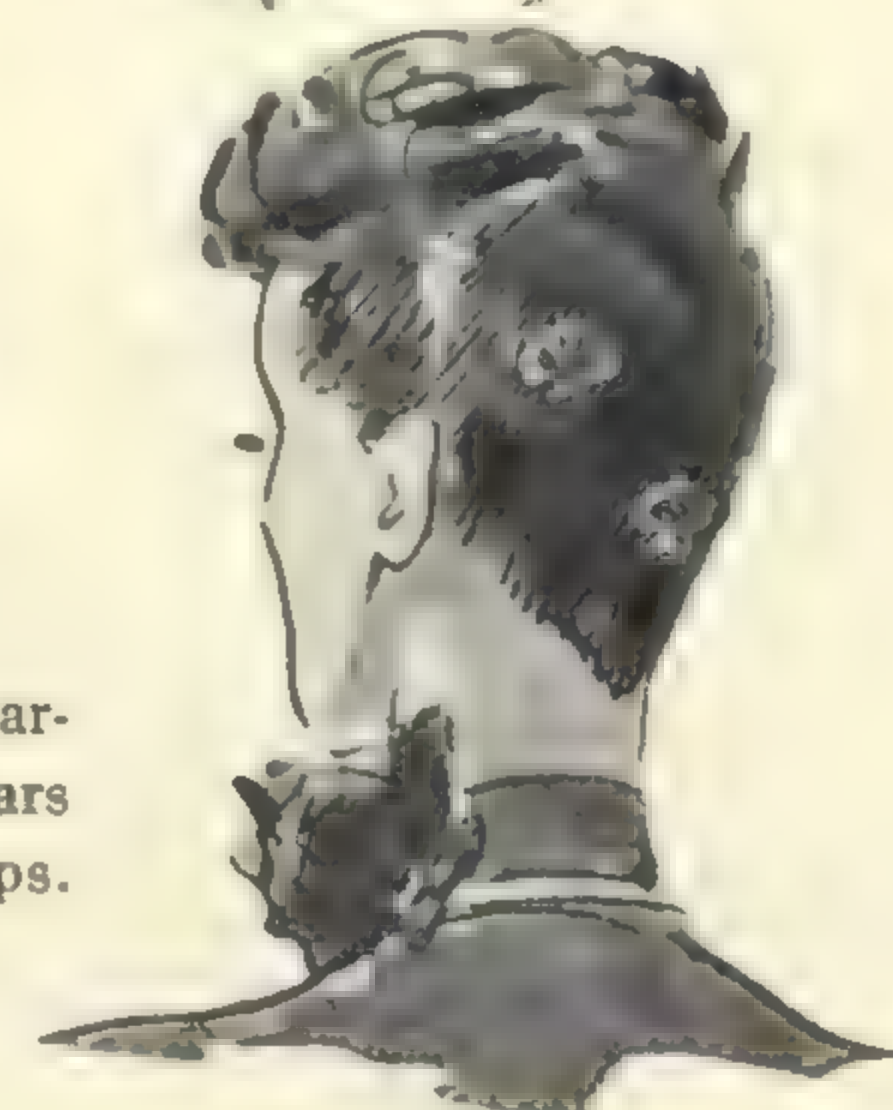
Mme. Larivière's cylindrical gold vanity. Diamond and ruby flowers at each end.



Schiaparelli's leaf cape worn by the Princess de Broglie over a mauve dress.



The Princess Karam de Kapurthala also favours long pendant earrings.



Mme. Ralli wears two gold shell clips to hold her brushed-up back hair.

Paris is reviving long earrings. Madame Fabry wears extremely long drops.

The Paris croquis shown here indicate autumn trends. In belted coats, notice the fur sleeves and slight fullness in the back of the bodice; and in loose coats, the soutache braid trimming, the yoke and pouch pockets. Exaggerated shoulders were Paris Mid-Season news and they loom importantly for autumn. Subtle two-colour combinations for day and evening are also interesting; we show two beautiful examples in mousseline jersey. Seen on smart women abroad are long earrings, tight necklaces, velvet dog-collars, leaf or shell clips.

MATERIALS OF AUTUMN FASHION

Jersey-like weaves in rayon and mixtures

Smooth, mat crêpes—spongy, mossy crêpes—crinkled crêpes

All varieties of stripes, corded weaves and ribbed fabrics

Plaid, checked and striped metals

Bouclé crêpes with flat or rough surfaces in rayon and mixtures

Jacquards and cloqués on wool-like, étamine and crêpe grounds

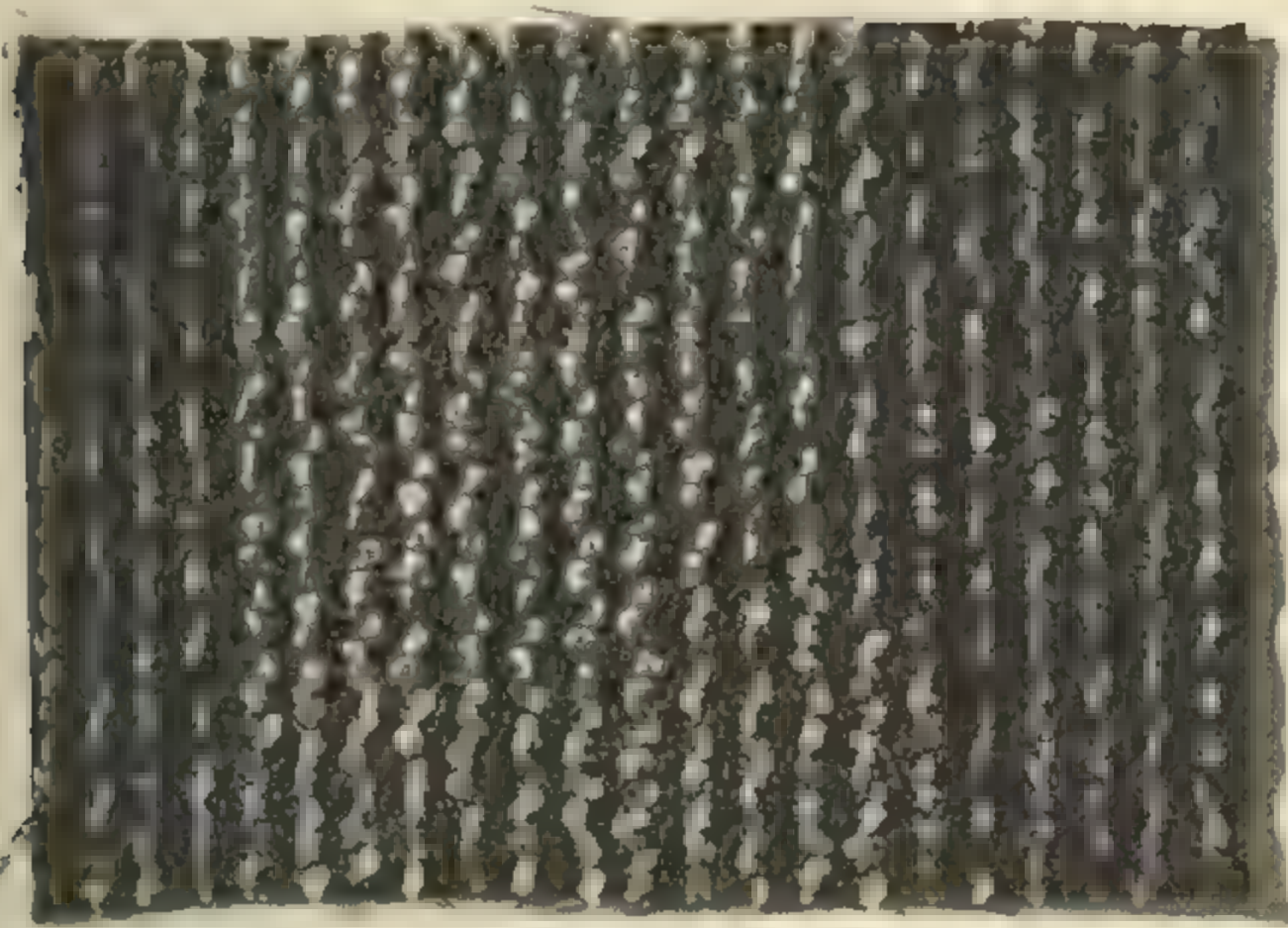
Dull, restrained surfaces on plain silk crêpes

Twill, surah and serge weaves in silk, rayon and mixtures

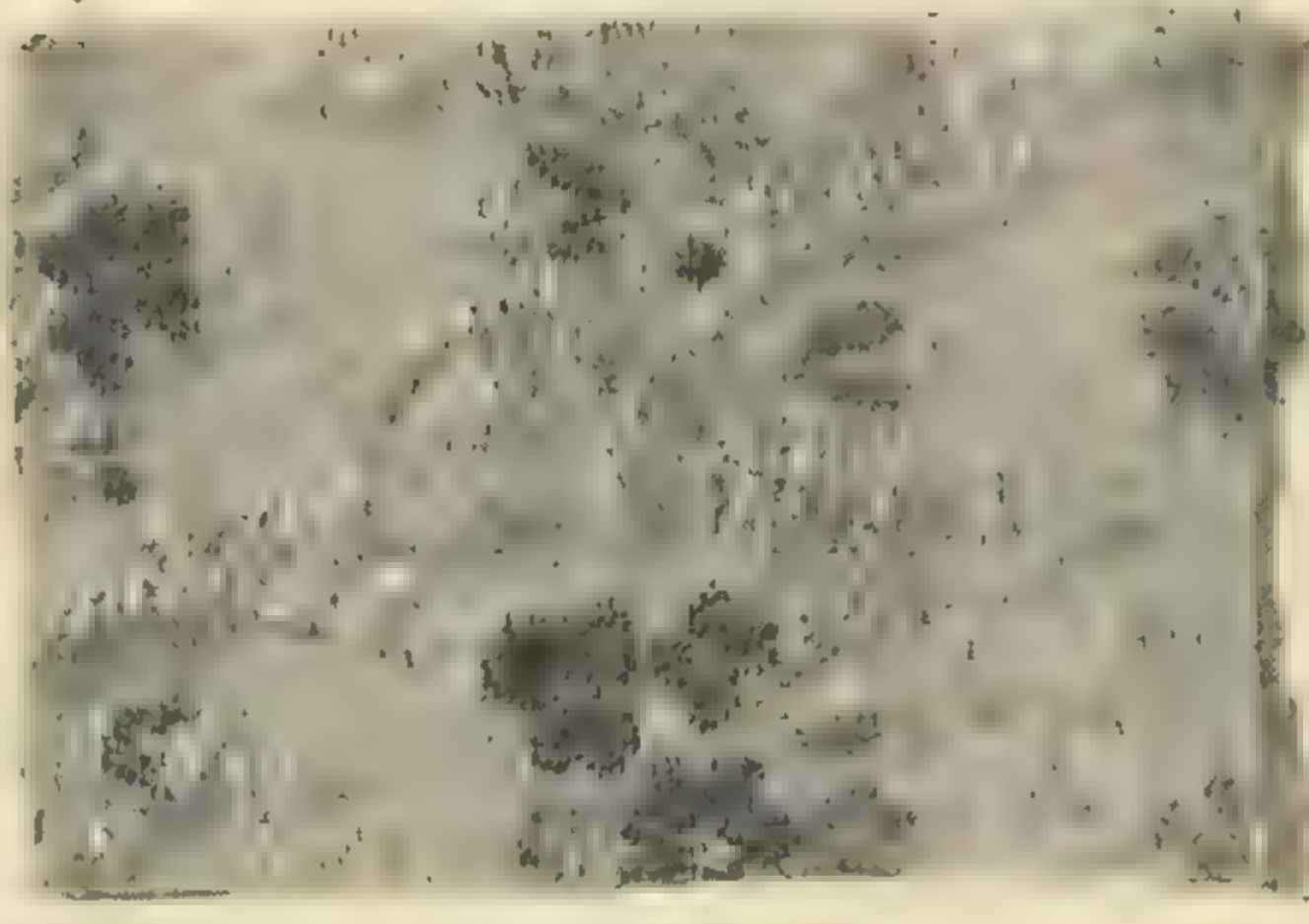
New mat velvets—also improved crush-resistant velvets in several weights

Wool-like fabrics, some with dry, crisp texture

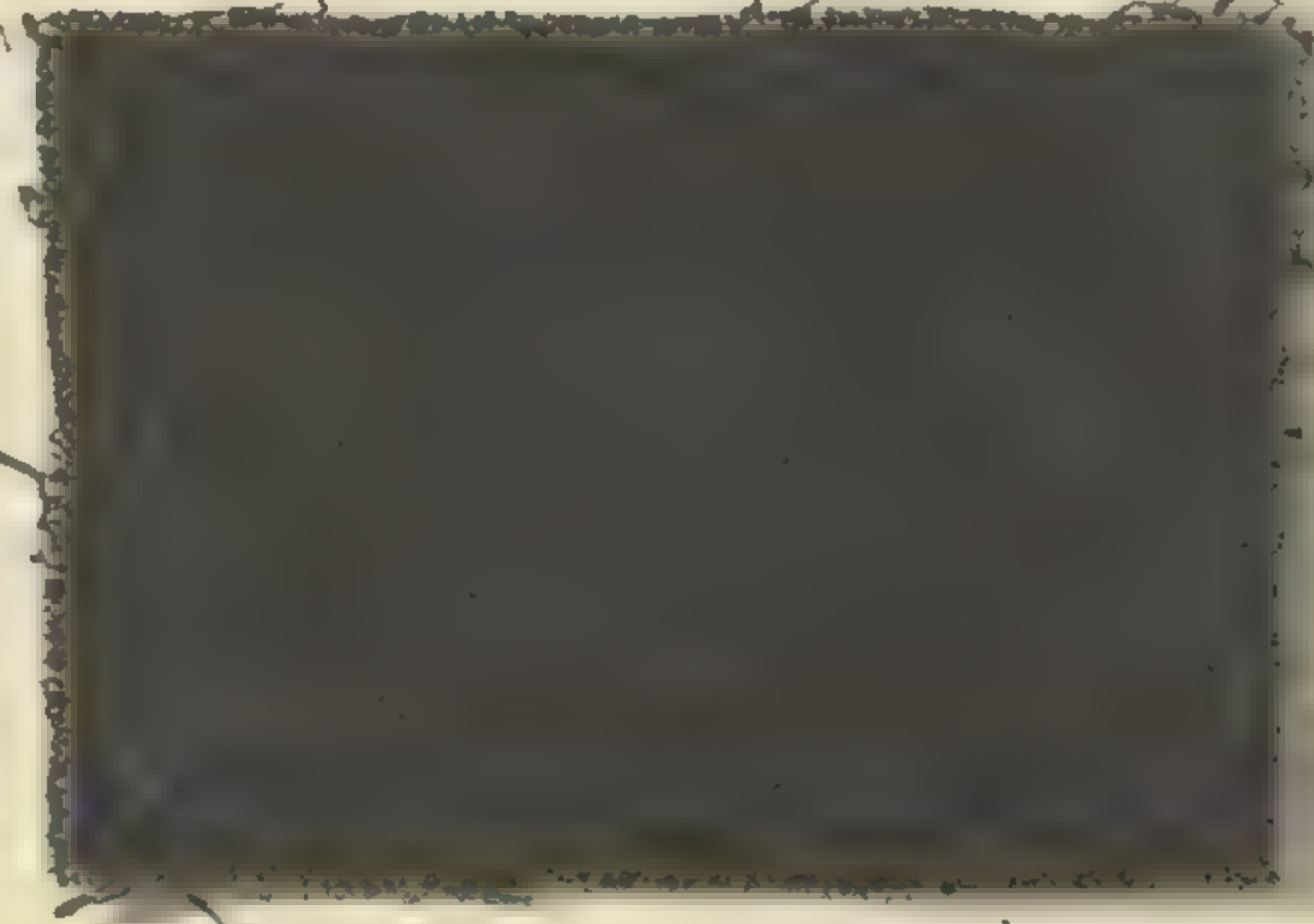
IMPORTS



Cellophane-and-metal ribs on taffeta, forming wide stripes. At Bianchini-Férier.



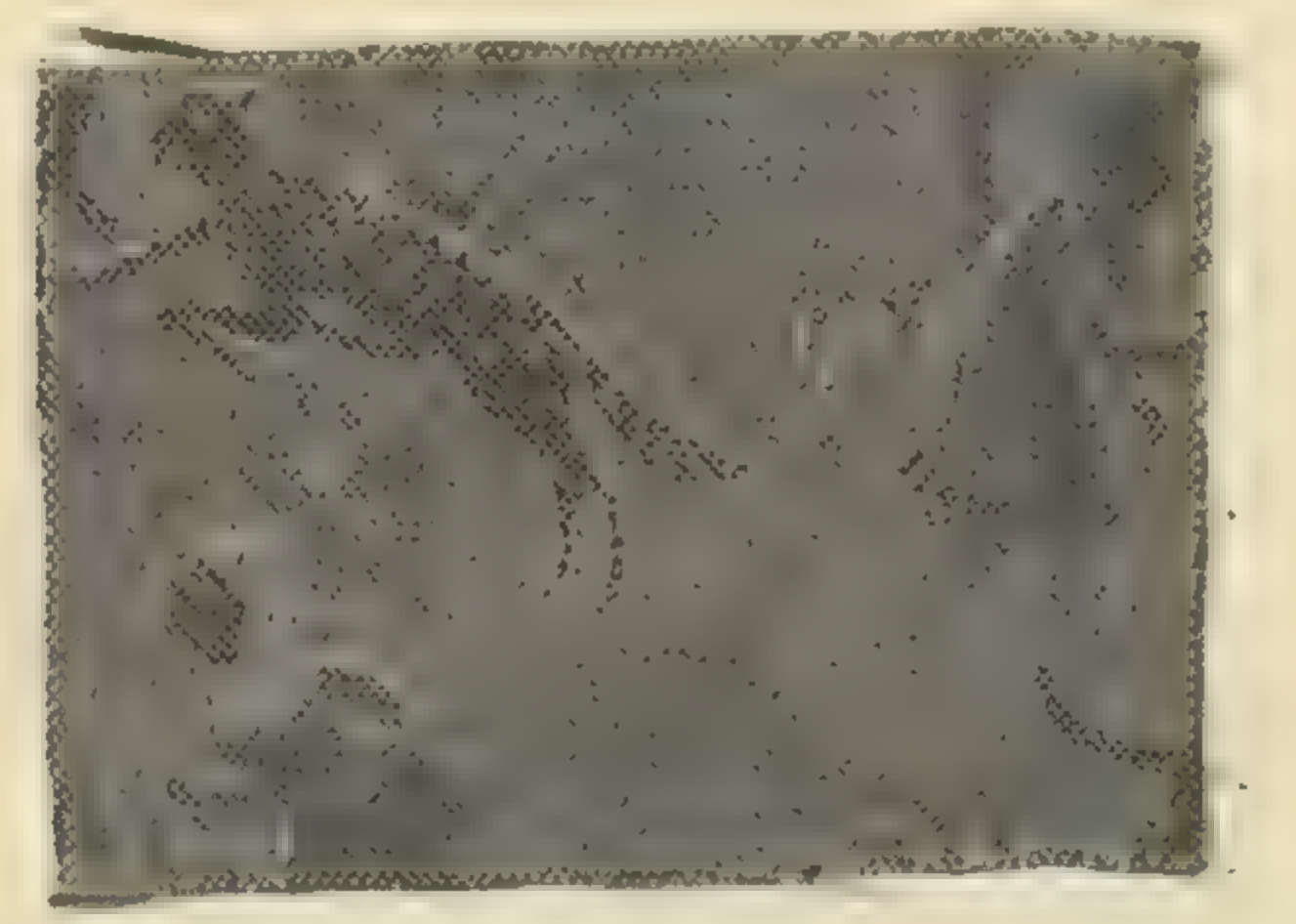
Matelassé lamé brocade in a tiny flower and leaf pattern. At Descours, Genthon.



Bouclé crêpe of rayon and wool, a new type and mixture. Coudurier, Fructus & Devigne.



"Côtelé", satin-back, all-silk faille with dull, velvety surface. W. J. Birmingham.



"La Chasse", gold lamé brocade with Persian-inspired figures and animals. Bucol.



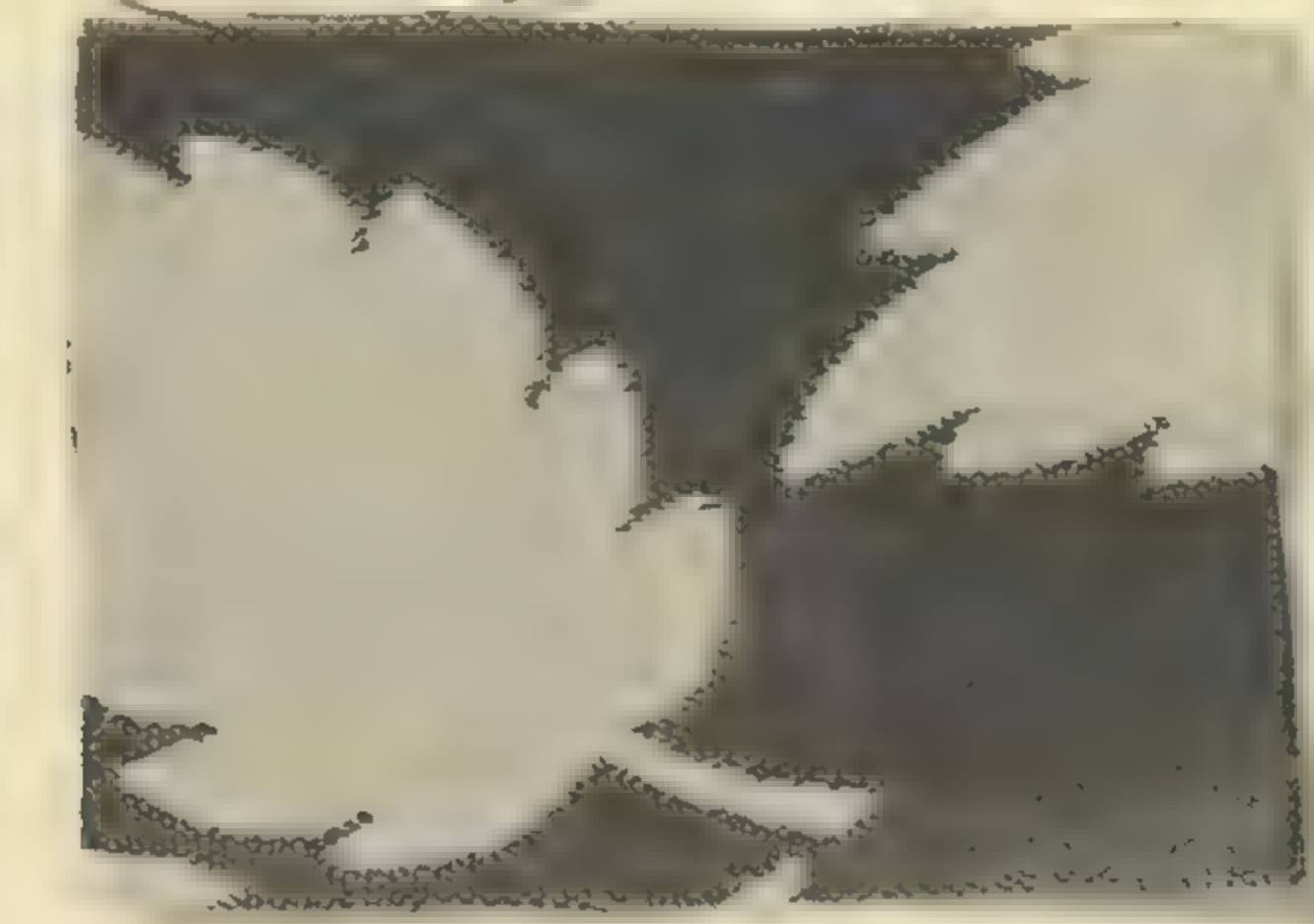
All-over jacquard matelassé patterned in small, ribbed squares. Colcombet-Werk.



Taffeta with checks of vari-coloured metal in iridescent effect. James McCutcheon.



Shiny and dull ribs on faille, new variation of the ribbed theme. Tissus Baboin.



Dull-white leaves on a brocade combining metal and rayon from Frank Associates.



- "Merino Sheer", of DuPont Spun Rayon, looks and feels like sheer wool crêpe. Cohn-Hall-Marx Co.
- Crown Tested Rayon jacquard with an all-over pattern in embroidered effect. Wesley Simpson.



- An example of subdued surface interest: wavy vertical ribs in a pure silk crêpe from Onondaga Silk Co.
- Dull, slightly crinkled crêpe of viscose rayon and Celanese Rayon, with dry texture. From Wahnetah.



- Dry, closely woven saltsacking type fabric of DuPont Rayon. Has a firm texture. A. D. Juilliard & Co.
- "Petruska", a flat-surfaced bouclé crêpe. A Crown Tested Rayon fabric. Comes from Foreman Silks.



- Another instance of restrained surface interest in a crinkled silk crêpe from National Fabrics, Inc.
- Slightly rough, dull crêpe of acetate rayon and Enka Rayon, lustrous back. Bloomsburg Silk Mills.



- Dotted gold lamé tie fabric of Bemberg Rayon, one of the new tailored metals. Cortille Fabrics, Inc.
- Lustrous-back Enka Rayon crêpe with a mat surface of fine, broken ribs. Klein Brothers Fabrics Corp.



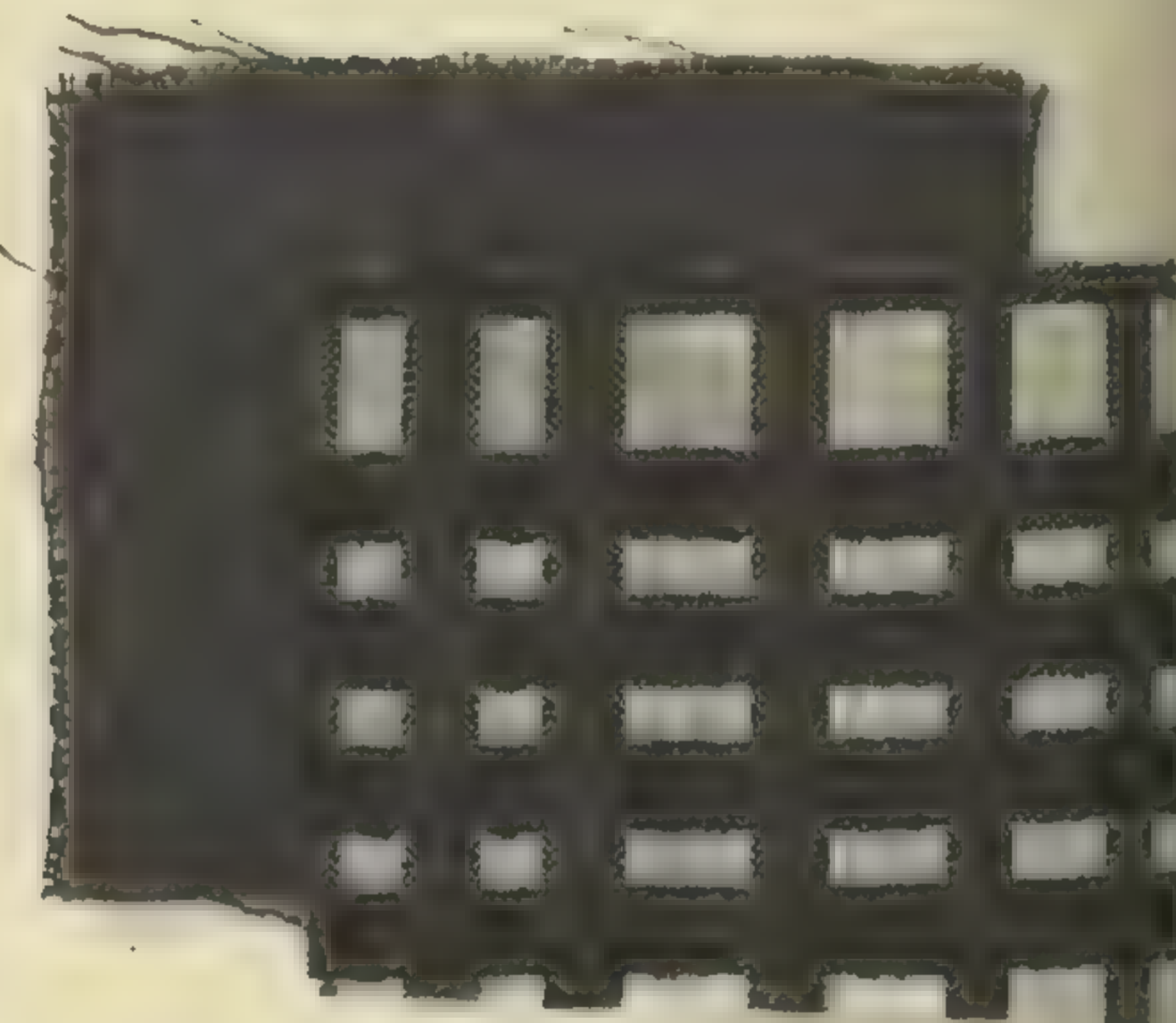
- "Botticelli", silk and Egyptian cotton Lyons velvet. Lyons velvets continue importantly. Cheney Bros.
- "Sprucehill Crêpe", a diagonally ribbed crêpe of Celanese Rayon from Celanese Corp. of America.



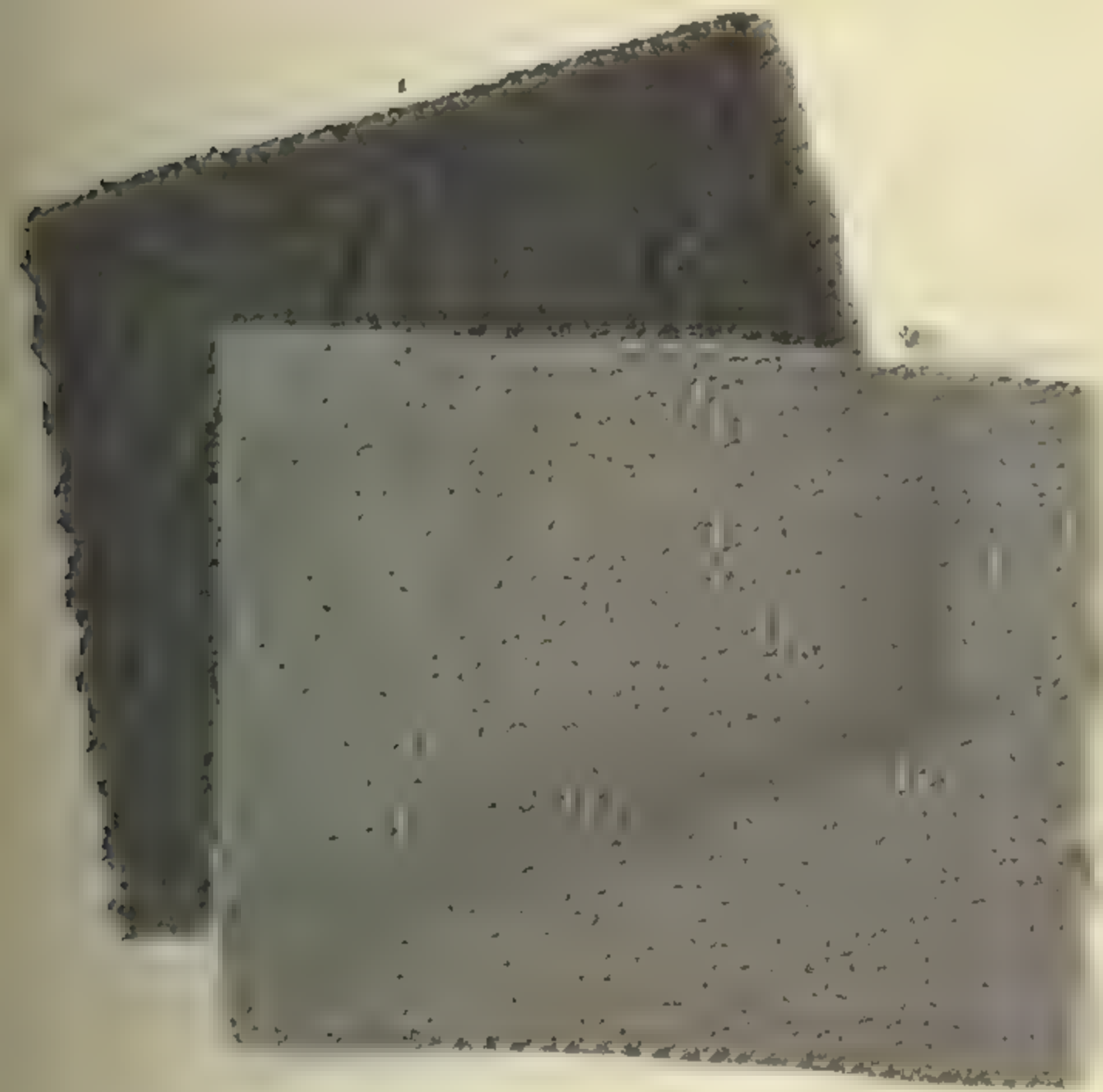
- "Cragcove Crêpe", a deeply crinkled crêpe of Celanese Rayon from the Celanese Corp. of America.
- Bayadère striped, Crown Tested Rayon jacquard matelassé with wool-like ground. Duplan Silk Corp.



- All-over Celanese Rayon jacquard with lustrous blisters on wool-like ground. Stehli & Co., Inc.
- "Oxford Mist", a cross-dyed alpaca of Snia Spun Rayon and Spun Acetate Rayon. Cohn-Hall-Marx Co.



- Fieldcrest basket-weave crêpe of DuPont Spun Rayon and wool. Marshall Field & Co., Mfg. Div.
- Tailored plaid design in silk and metal, an excellent example of this type. Rosemont Silk Co.



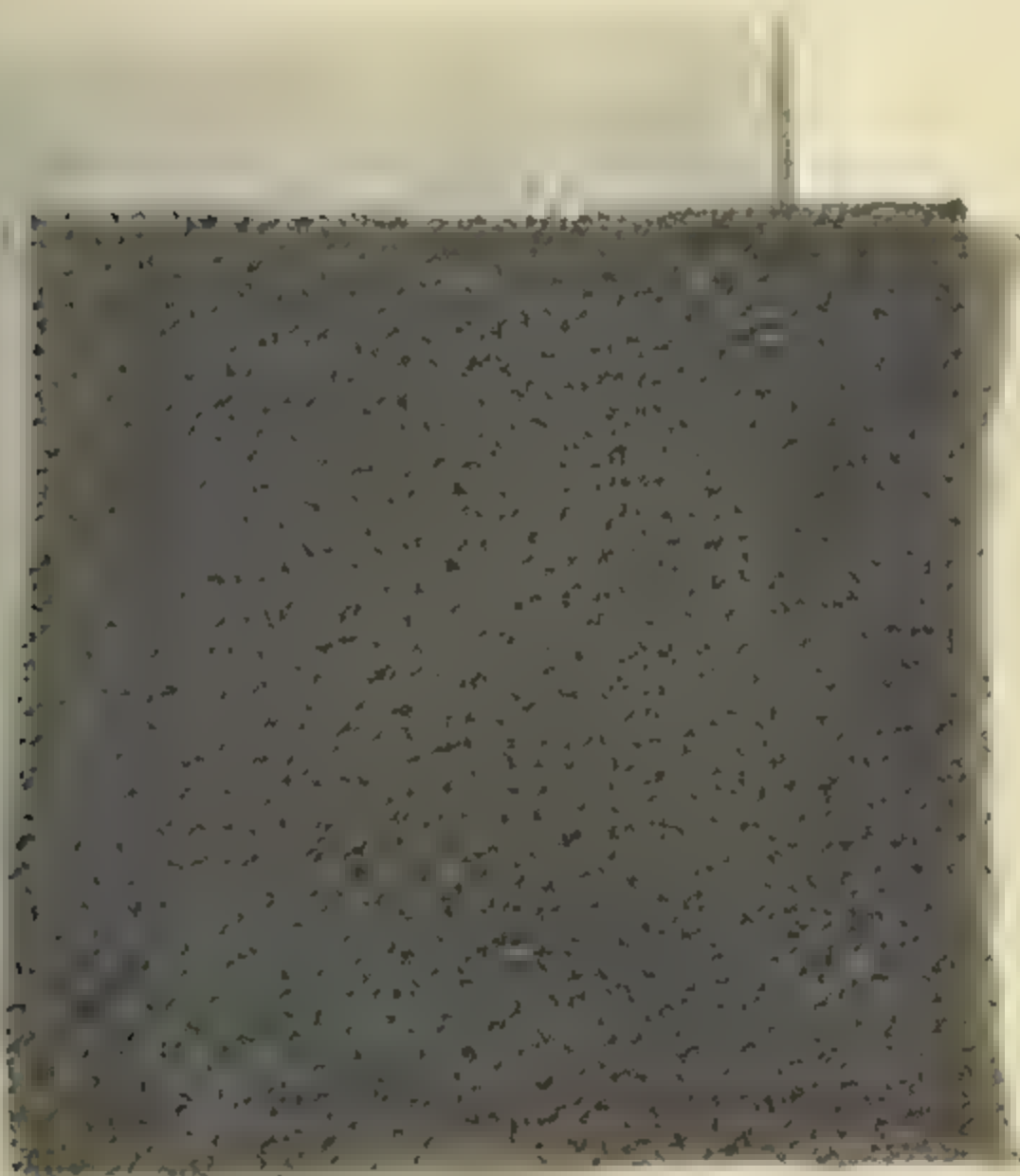
- "Pee Wee Bouclé", a crêpe of DuPont "Acele" Acetate Rayon and Viscose Rayon. American Silk Mills.
- Soft, mossy crêpe of Bemberg Rayon with the depth and softness of velvet. Goldenbro Fabrics.



- "Arbolene", Crown Tested Rayon spiral crêpe with shallow, slightly crinkled weave. From L. & E. Stirn.
- Fieldcrest gabardine of DuPont Spun Rayon and wool. It is from Marshall Field & Co., Mfg. Div.



- Fine, plissé crêpe, a mixture of silk and Crown Tested Rayon from William Skinner & Sons.
- Mat velvet with silk back and Eastman Acetate Rayon pile, important type. A. Wimpfheimer & Bro.



- "Mon Amour", very soft, washable silk surah, suitable for many types of dresses. Catoir Silk Co.
- Tiny lustrous flecks on a slightly crinkled crêpe of viscose rayon and Celanese Rayon. Stehli & Co., Inc.



- "Sageruff Crêpe", a Celanese Rayon fabric in a bouclé twill weave. Celanese Corp. of Amer.
- "Montauba", Enka Rayon seeded crêpe surfaced with scattered lustrous slubs. From Foreman Silks.



- Wool-like crêpe of DuPont Spun Rayon, "Acele" Acetate Rayon and wool. From Duplex Fabrics Corp.
- "Kutu", serge weave silk with the dry, crisp handle of fine, sheer, worsted serge. Stunzi Sons Silk Co.



- Diagonally ribbed, sheer silk that is related to the important twill group. Schwarzenbach Huber Co.
- "Pepper & Salt", cross-dyed spun and acetate rayon fabric with hairy surface. N. Fluegelman & Co., Inc.



- "Ariadne", silk crêpe velvet with cut pile and bouclé-like surface, a new weave. S. Blumenthal & Co.
- "La Victoire", a silk, crêpe-back, reversible jacquard satin in small design. Mallinson Fabrics.



- "Sixpence", smooth, mat, wool-like crêpe of North American Rayon from Alpren-Levinthal Corp.
- Fieldcrest jacquard crêpe of viscose rayon and Eastman Acetate Rayon. Marshall Field, Mfg. Div.

FABRICS GET A RIBBING

- "Barola" has wide, raised ribs on a very sheer ground. The ribs give the effect of tucking. A Crown Rayon fabric from Cohn-Hall-Marx Co.

- Finely ribbed fabric that has the feel and appearance of wool crêpe. It is of DuPont Spun Rayon combined with wool. Federated Textiles, Inc.

- Wide, mossy stripes alternate with pin ribs on a crisp, wool-like crêpe. A Crown Tested Rayon fabric from Belding, Heminway, Corticelli Co.

- Soft, sheer, wool-like crêpe of Celanese Rayon and silk with flat, narrow ribs in two widths, closely spaced. William Cohen Fabrics Corp.

- Discreet, lustrous ribs closely spaced on a faille background with smooth satin back. A Crown Rayon fabric from Schwarzenbach Huber Co.

- The narrow, raised ribs on this sheer, mat crêpe look like pin-tucking. A good type. A Crown Tested Rayon fabric from Duplan Silk Corp.

- "Pintuck" has fine, raised ribs on a faille background. Of DuPont "Acele" Acetate Rayon and DuPont Viscose Rayon. Cohn-Hall-Marx Co.

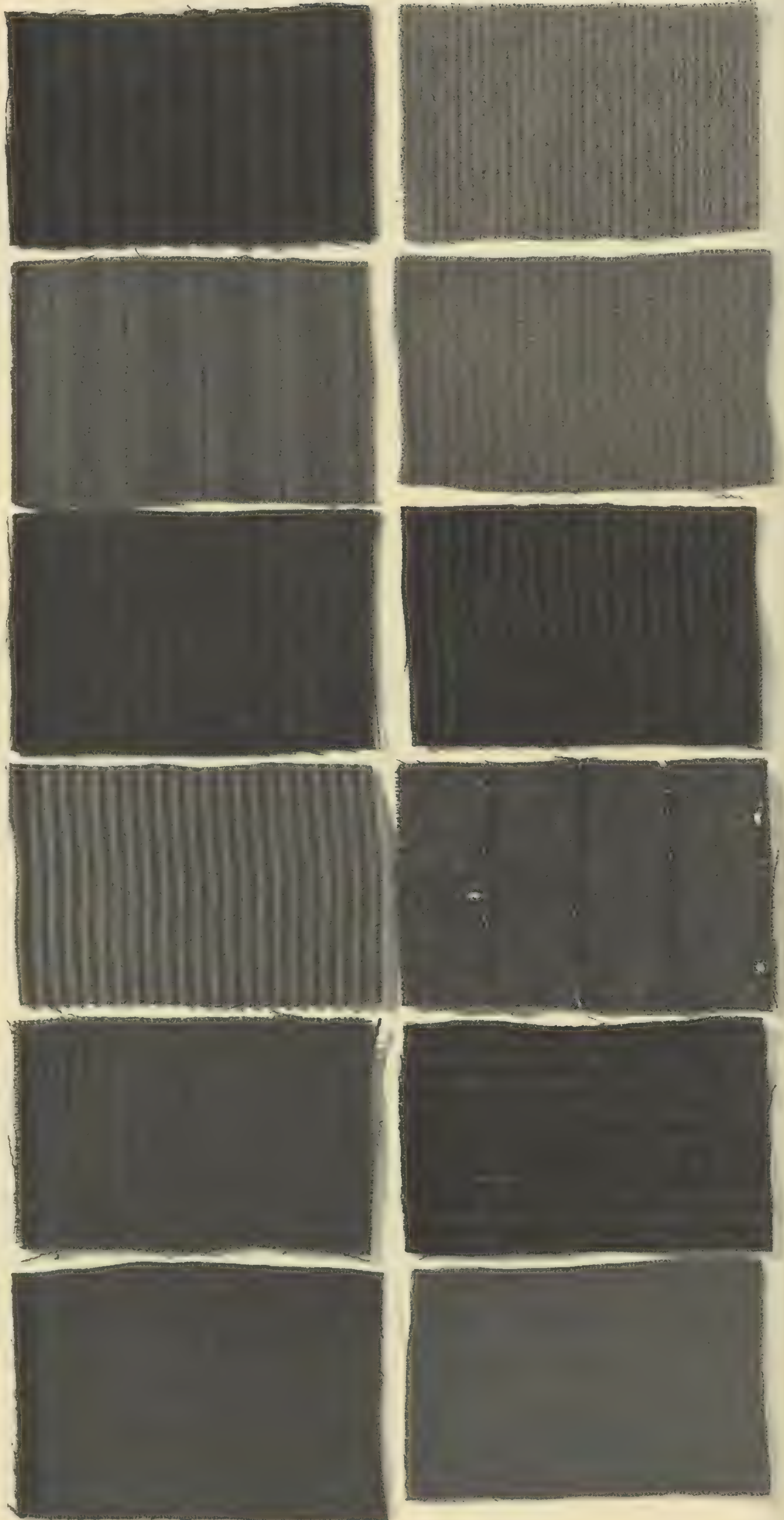
- "Wicki Stripe", a cross-dyed alpaca of Snia Spun Rayon and Acetate Rayon striped with two-tone, raised, single ribs. From Arthur Beir & Co.

- Coarse yarn ribs are irregularly spaced on a wool-like mixture crêpe of DuPont Spun and "Acele" Acetate Rayons and wool. Duplex Fabrics.

- A satin in the ottoman family with crinkled ribs and a soft handle. Made of viscose rayon and Eastman Acetate Rayon. Knickerbocker Textile Corp.

- Refined version of the rib in an acetate rayon and viscose rayon crêpe, surfaced with fine, barely perceptible ribs. A. Wimpfheimer & Bro.

- Dull crêpe made of Enka Rayon and acetate rayon. Raised, broken, diagonal ribs form an interesting, all-over surface design. William Rose.



Promotions of the fortnight



To put on now and wear into autumn" has become a perennial mid-summer phrase, and the "obliging black dresses" shown in Vogue's Finds of the Fortnight on pages 56-57 are grand examples of dresses you can promote to see your customers through the change of seasons. Notice the softness of line, the accentuation of the bust, and the slim waists in these short-sleeved dresses. They achieve that "soft look" through shirring at the waist-line, shoulders, or on the sleeves, and through tucking. Two of them have tucked skirts and tucking used on the bodice and sleeves. Most of them are collarless with high or V-necklines. Promote soft black day dresses such as these, and you will find that they will not only help your customers bridge the gap between seasons, but will stimulate your sales during that midsummer lull.



Summer débuts are increasing in popularity as more and more girls "come out" at their country homes. Pages 18-21 and 42-43 are given over to the season's debutantes in New York, Paris and London—what kind of dresses they like for their own coming-out parties . . . what they want to wear to others . . . how they wear their hair . . . what jewellery they wear . . . what orchestras they prefer. White is their first choice and then pale pinks and blues for their own parties, and they want their dresses to have slim waists with low décolletages and very, very full skirts. Their favourite fabrics are tulle and silk organdie. Nearly every debutante we interviewed wants one red dress to wear to other people's large parties. In planning your promotions, remember what their preferences are and be prepared to meet their requirements. You may use the "Vogue Says" quotations given on the last page of the Trade Edition in displaying clothes for debutantes.



Stay-at-homes are frequently neglected when your promotions appeal to vacationists. An article on page 17 tells New Yorkers things to do while the city is under a siege of intensive heat. In New York, there are outdoor concerts, and in your city there are probably similar outdoor musical events. Here, gay roof-tops, flower-wagons, air-cooled theatres give relief from the heat. Why not analyze your city carefully, and pick out amusements to suggest to your customers—country club sports and dances, garden-dining, or picnicking—and work out a promotion showing clothes for each activity. Such a promotion for stay-at-homes could suggest so many diversions, and the clothes you promote could be so cool and fresh that customers would have renewed interest in buying clothes for summer activities.



Higher shoulders, fur sleeves, two-colour combinations, raglan sleeves and box-jackets are some of the highlights of the Paris fashions in this issue. The short evening cape on page 23 has high, squared shoulders; the wine dinner-suit on page 22 has leg-o'-mutton sleeves, embroidered in gold; and the coat on page 24 has mink sleeves with exaggerated shoulders (notice also their length—just above the elbow). Combinations of two or more colours look important for autumn in daytime and in evening clothes, inasmuch as a great many of the couturiers showed these combinations in their Mid-Season collections. The top-coats on page 25 are important for the interesting way the colours are combined, by the use of bands or insertions, and for their raglan sleeves. Two-colour combinations for evening are shown on page 34 and on the croquis page of the Trade Edition. Among the "French Newcomers" (pages 50-51) are short box-jackets.

VOGUE'S SUMMER SIGNS

Sprinkle "Vogue Says" cards throughout your store, and incorporate these quotations in your newspaper copy, or in the script for your radio program. They will stimulate salespeople and customers alike! Postal cards, listing free "Vogue Says" cards, and "As Seen in Vogue" cards with mounted advertisements, are sent out in advance of each issue. Write us if you are not receiving these. The first four quotations below are mounted on free cards, and you may make up your own cards for the others. Write Vogue's Merchandising Service, 420 Lexington Avenue, New York City for the four free display cards.

THESE FOUR CARDS FREE TO RETAILERS:

Vogue says: "Have separate evening skirts to wear with different bodices."

Vogue says: "Box-jackets are among the French newcomers."

Vogue says: "Tucking or shirring on your first black dress."

Vogue says: "Hats so small they scarcely cover a curl."

Additional quotations not made up on cards:

DÉBUTANTES

Vogue says: "Débutantes choose white first, next pale pink or blue for their parties."

Vogue says: "Fitted bodices, low décolletages and full skirts for débutantes."

Vogue says: "Débutantes love billows of tulle or silk organdie."

Vogue says: "Red dresses for débutantes to wear to huge parties, not their own."

Vogue says: "A black velvet band with a cameo around your throat."

Vogue says: "Little Angora boleros to stave off errant summer breezes."

SPORTSWEAR

Vogue says: "Cotton riding jackets."

Vogue says: "Sail in a workmanlike denim jacket and striped slacks."

Vogue says: "Pleated dresses for tennis."

Vogue says: "A boxy cardigan sweater to wear golfing."

Vogue says: "A modified cardigan sweater to go with 'spectator' dresses."

READY-TO-WEAR

Vogue says: "Look for higher shoulders for autumn."

Vogue says: "Short-sleeved coats to wear with long gloves, or a long-sleeved dress."

Vogue says: "Colour-banding and insertions on top-coats for autumn."

Vogue says: "Cross from summer to autumn in a black dress."

MILLINERY-ACCESSORIES

Vogue says: "Old-fashioned chatelaines to wear on your belt, pocket or lapel."

Vogue says: "Have a Lilliputian hat piled with ostrich-tips."

Vogue says: "Gainsborough bonnets with flower trimming."

Vogue says: "A tiny white flower hat is perfect with printed day dresses."

SILK FORUM

The Second Fashion and Silk Merchandise Forum will be held by the International Silk Guild at the Waldorf-Astoria on July 21. Mr. Jay D. Runkle will again be merchandising counselor for the all-day session—interviews with piece goods merchandisers, preview of new autumn silks, fashion show, window and interior display ideas, and dinner meeting. For admission cards write International Silk Guild, 250 Fifth Avenue, N. Y.

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